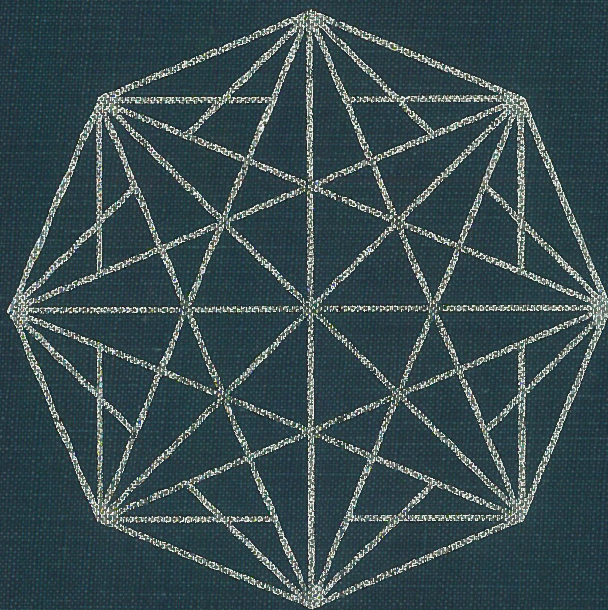


THE INNER STRUCTURE
OF THE I CHING:

THE BOOK OF TRANSFORMATIONS



THE INNER STRUCTURE OF THE I CHING

The Book of Transformations



Lama Anagarika Govinda

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to the memory of
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PREFACE

Here we have in this extraordinary labor of love and intelligence by Lama Anagarika Govinda, a basis for and a means to understanding the *I Ching* directly. Until now, all occidental studies, commentaries, and translations have been based on the accumulation of Chinese commentaries, and not on the structure of the *I Ching* itself—the trigrams, hexagrams, and their permutations, and systematization.

The *I Ching* is probably the most subtle structural representation of the active inter-independency of the human mind and the phenomenal world that has yet been made by man.

Although language awakens us to developed possibilities of common thought, still language guides our thought into the predictable and repetitious. By contrast, the *I Ching* summons the mind to its more inherent possibilities, without the conscription of names and syntax. Where language describes, the *I Ching* implies, suggests, guides us to what we could not or would not have thought of, thus returning the mind to its own emotive and mathematical workings prior to the conceptual and controllable expressions of language.

When these lines and their alternations have been studied and understood, the *I Ching* can awaken us to what we more actually feel, think, and can do. While language is for communicating with others, the *I Ching* is for communicating with oneself and ourself.

ZENTATSU BAKER-ROSHI
Abbot, San Francisco Zen Center

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INCLUDING ILLUSTRATIONS AND DIAGRAMS

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Diagram and Illustration captions are printed in Italics.]

TRANSLITERATION

Richard Wilhelm's adaptation of Wade's system of transliteration has been used throughout this book, since it was based on the German translation, the only available source of information at the time systematic studies of this work were begun. Legge's translation was found unintelligible and misleading, and the Tibetan tradition did not supply the information about the origins of the *I Ching*. For readers of Richard Wilhelm's translation in its English version, we show side by side Wilhelm's transliteration of Chinese words (accepted by the present Government of China) and the transliteration used in the English translation of the book by Cary F. Baynes, according to the somewhat more complicated system of transliteration used by Western scholars.

The Eight Trigrams	Wilhelm's Transliteration	Baynes' Transliteration	Word-Symbol	Abbrev.	Chinese Ideogram
☰	KIÄN	CH'IEN	*Heaven*	○	乾
☷	KUN	K'UN	*Earth*	□	坤
☳	JEN	CHÊN	*Thunder*	∪	震
☴	SUN	SUN	*Wind*	⊼	巽
☲	LI	LI	*Fire*	△	離
☵	KAN	K'AN	*Water*	▽	坎
☱	DUI	TUI	*Lake*	⊻	兌
☶	GEN	KÊN	*Mountain*	∩	艮

	Wilhelm's Transliteration	Baynes' Transliteration
Other Terms:	I-GING	I-CHING
	SHUO GUA	SHUO KUA
	GUA	KUA
	FU HI	FU HSI
	KANG HI	K'ANG HSI
	DA JUAN	TA CHUAN

SOURCES

For quotations from books written in English, see footnotes (pp. 192-3).

Quotations from German texts, translated by the author, are as follows:

—from Jean Gebser, *The Collected Works*
(Novalis Publishing House: Schnaffhausen, Switzerland, 1979).

—from Dr. S. Schmida, *Perspektiven des Seins*
(Ernst Reinhard Verlag: München/Basel, 1973).

—from Otger Steggink, *Der Sonnengesang des Heiligen Franz von Assisi*
(Aurum Verlag: Freiburg im Breisgau, 1979).

—from Sigrid Strauss-Kloebe, *Das Kosmo-Psychische Phänomen*
(Walter Verlag: Olten & Freiburg im Breisgau, 1977).

—from Olga Ungern-Sternberg, *Grundlagen Kosmischen Ichbewusstseins*
(Aurum Verlag: Freiburg im Breisgau, 1977).

—from Richard Wilhelm, *I Ging, Das Buch der Wandlungen*
(Diederichs: Jena, 1929). This book includes Wilhelm's translation into German from the Chinese of: *Book of Transformations, Shuo Gua (Discussion of Signs),* and *Da Chuan (The Great Commentary).*
Der Mensch und das Sein (essay, publishing information unavailable).

Quotations from classical authors such as Goethe, Asclepius, *etc.*, are from the author's memory.

Chapter motto quotations by Herakleitos are from: Guy Davenport, trans., *Herakleitos and Diogenes* (Grey Fox: Bolinas, 1976).

ABBREVIATIONS

(BT) . . . . . *Book of Transformations*
(DC) . . . . . *Da Chuan (The Great Commentary)*
(JG) . . . . . . Jean Gebser
(OS) . . . . . . Otger Steggink
(OUS) . . . . Olga Ungern-Sternberg
(S) . . . . S. Schmida
(SG) . . . . . . *Shuo Gua (Discussion of Signs)*
(SSK) . . . . Sigrid Strauss-Kloebe

FOREWORD

It may appear preposterous to write about a book which has already appeared in many translations and commentaries, and if I nevertheless dare to make this book the object of further research work, I do so because all the learned translations available up to now pay more attention to later commentaries than to the structure and inherent meaning of the *I Ching.* We have heard what various Chinese and European philosophers and scholars thought about this book, instead of asking what the *I Ching* itself has to say. About five thousand years ago a system of signs was created in which apparently two values were alternated and finally combined into eight symbols, which by replication yielded sixty-four hexagrams. It is the purpose of this book to show the systematic permutation of these signs, which had nothing to do with the speculations created by later thinkers who wanted to bolster their views or theories by attaching them to an ancient and time-honored work whose prestige was universally recognized. Thus scholars created a large body of commentaries around the original work, trying to interpret and popularize the various signs and symbols, giving them names and interpreting their ideograms in a political, poetical, or pictorial way, which had no connection with the original meaning. All European studies before this one have been chiefly studies of the commentaries, and not of the structure of the *I Ching* itself. So, if you expect to use the *I Ching,* you have to know what the trigrams and hexagrams are all about. Western translations are from a late Chinese commentary, published by the Emperor Kang Hsi in or about 715 A.D.

Nevertheless, the commentaries to the *I Ching* reveal the development of Chinese thought and are of considerable historical interest. The earliest commentaries, under the influence of Laotse and Kungfutse, contain many nuggets of truth and we have to be grateful to the translators of the recognized Chinese version of the *I Ching* into English and German. Many great scholars dedicated the greater part of their lives to this task. I feel special gratitude to Richard Wilhelm, whom I had the fortune to meet personally on my first journey to Europe after a prolonged stay in Asia, which subsequently lasted more than fifty years. He gave me an inkling of the greatness of Chinese thought, but it was only after I had been travelling extensively in Tibet that I began to study the *I Ching* in earnest.

It is for this reason that the tables of the animal-symbols and elements and their colours have been represented in their Tibetan originals (with English explanations). The other diagrams have been presented with the transliteration adopted by Richard Wilhelm, though the English-speaking reader might be more accustomed to the Wade system. However, since I had been disabled through a paralytic stroke some years ago, I could not change the diagrams into the more familiar system of transliteration. For those who are accustomed to the Wade system, I have supplied a comparative table, though the differences are only slight, except for the term KIÄN (pronounced like KIEN) which according to the Wade system has been rendered as CH'IEN. The Chinese themselves have recently abandoned the scholarly and more complicated Wade system for the actual and more popular pronunciation. Even such familiar words as *Tao* or *Mao Tse Tung* are pronounced in Chinese as *Dao* or *Dough* and *Mao Dse Dung*. The pronunciation in Tibetan is even more confusing. We therefore need not be worried by it, and I found it more practical to replace the Chinese terms by symbols which are easily understandable and were actually suggested by the ancient followers of the *I Ching*. They are listed as abbreviations in the pronunciation table at the beginning of the book. But, since words like *Tao* and *I Ching* have become familiar to all English-speaking people, I have retained these spellings throughout the book. Though I started my studies of the *Book of Transformations* about forty years ago, I did so for my own instruction. I had no intention to publish them as a book, because I felt that even a lifetime of studies is not enough to exhaust the spiritual treasures of this ancient book.

But due to the loving care and encouragement of my wife, Li Gotami, and the medical art and constant attention of Dr. Bailen, I recovered sufficiently to complete and publish my work, for the benefit of those who, like me, have profited from the wisdom of the Ancients. My thanks are also due to the staff of Wheelwright Press, whose friendly cooperation contributed to the successful completion of this book.

May this modest contribution inspire others to delve deeper into the treasures of the *Book of Transformations,* which has become one of the most important companions of my life.

LAMA ANAGARIKA GOVINDA
Kumaon Himalaya, India, 1980

INTRODUCTION

The *I Ching* consists first of those trigrams invented nearly 5,000 years ago by Fu Shi, then of the main text written nearly 3,000 years ago, by King Wen and his son, Duke Chou, then of the Confucian commentaries. There are, beside that, many other commentaries in what are called the 'Wings' of the *I Ching,* some of which Wilhelm translated, but which I have not translated in my edition. The *kuas,* meaning the trigrams and hexagrams, are — as you know — used very often indeed for divining the future. And that is one of their perfectly proper functions. But their main function, I think, had nothing to do with divination. I think King Wen and Duke Chou were great sages who had a marvelous intuitive knowledge of natural principles and that they used these *kuas* as means of helping us to see into nature's ways with a view to bending ourselves to suit those ways instead of trying to conquer nature and win power over it. With the *I Ching* we learn how to adapt ourselves, to fit in smoothly with nature. You see, the Taoist principle is always to swim with the current rather than against it. But even swimming with the current requires some knowledge of the current's vagaries. If you swim with an unknown current you don't know what might happen to you. So the *I Ching* teaches us how nature's currents flow and makes it easier for us to fit in with them.

The aim of the *I Ching* is extremely lofty, yet not at all ambitious. The ancient sages who mastered the *I Ching* did so not because they were ambitious to become great leaders and masters of men. Not at all! Their purpose was *self*-mastery. Why? Did they learn how to master themselves in order to become supernatural beings? No, not at all. They learned to master themselves in order to be of maximum service to the community in which they lived and to the human race as a whole. King Wen and Duke Chou's part of the *I Ching* reveals how very profound were the intuitions that must have come to them as a result of tremendously high-powered meditation together with a discursive study of nature. Confucius saw in their wisdom a guide for statesmen, prime ministers and people like that. So his commentaries are very much concerned with how a man who has mastered the *I Ching* and mastered himself can be of use to his emperor or ruler in helping him to guide the State. But we ourselves, as

individuals, can also use the *I Ching,* not to guide the State (unless one happens to be Governor of California, for example), but because each human being is a microcosm corresponding to the macrocosm of the entire universe. Each of us inside himself is a replica of the universe. The principles of the *I Ching* apply at the highest level to the great planets and stars wheeling in their courses and, at another level, to each individual person like you and me.

Now, what are the underlying principles of the *I Ching?* The main principle is that nothing remains static. Everything in nature is subject to perpetual change. However, this change occurs in regular cycles and is governed by certain immutable laws which, however, are flexible enough to permit wide scope for man to act for better or for worse. Therefore, if we penetrate the laws governing the movements of the universe, we can learn how things are going to happen; and, knowing that, we can learn how to adapt ourselves to each forthcoming situation. The formless *Tao* produces all the forms in existence through the interplay of the archetypes or polarities of yin and yang—the shaded or the dark and the sunny or the light. It is through the interplay of these two forces that the *Tao* has produced everything whatsoever. In Taoist works, the *Tao* in its pure undifferentiated form is known as the 'mother'. So, in talking about the *I Ching,* we use the word 'mother' meaning the formless ground from which all forms emerge. Forms are known as the sons and the daughters, or children, of the 'mother' because they have been created by the *Tao.* That is why, of the eight trigrams of the *I Ching,* the heaven and the earth trigrams are labeled the father and the mother, and the other six are called the three sons and three daughters. But there are not only three sons and three daughters. Every single existing form is a son or a daughter of the *Tao.* Yet, although the *Tao* has produced these myriad forms, it is, in itself, a no-substance. And, since all forms are composed of *Tao* (not separate from the *Tao,* but actually of one substance with their own creator), we can say that all forms—though they are entirely real in one sense—essentially consist of nothing but the no-substance of the *Tao.* The *Tao,* creator and motivator of the universe, is not conscious of pre-eminence. There is no *Tao* sitting up somewhere saying: "Well! I am the *Tao!* Aha! These people are all my creations and they've jolly well got to listen to what I say, behave nicely, sing hymns to me," and so on. Lao Tse points out that the *Tao* is not conscious of its pre-eminence. It makes no claims at all. It desires no respect or recognition. So, for us Taoists, or followers of the *I Ching* philosophy, all one needs to do is just 'accord', *i.e.* to discover nature's rhythms and, with the help of the *I Ching*'s advice, accord with them smoothly.

The heaven trigram, Chien, doesn't really mean heaven. It stands for the invisible world in which the yin and yang archetypes act together to produce the forms that are

primarily represented by the so-called earth trigram which stands for the realm of form. So 'heaven' is the formless realm and 'earth' is the realm of form in which we find ourselves now. We use the *I Ching* to trace arising situations back to their origin and/or forward to their completion; in this way we learn the ways of life and death. The laws which apply to the macrocosm apply equally to the microcosm, or smallest possible existing entity. Thus, the human being is born of yang—in this case meaning 'seed'—and of yin—in this case meaning 'power'. For as long as that seed and power are in harmony, our lives go forward and we go from strength to strength. When disharmony sets in, we begin to get ill and old, and when the equilibrium is totally upset, we die. But neither our origin at birth or our disintegration at death is absolute. It is only in a relative sense that any of us are born or die. What is real in us is unborn, undying.

All troubles arise from lack of accord with the *Tao.* By according with the *Tao,* a man becomes a sage, rejoices in everything as it is, welcomes everything as it comes. He is free from anxiety, tranquil, has no prejudices, no aversions. He sees all and everything as *Tao.* He becomes gladly and unobtrusively devoted to the good of all. He uses his perceptions to ameliorate the destiny of his fellow human beings. As a result of his accord with the *Tao,* he is empowered by heaven to do what is good, and in all of this, the *I Ching* is a sure guide as to how he should act. Now, in noting that everything undergoes transformation, we notice two kinds of change: cyclical (or recurrent) change on the one hand, and progressive (or non-recurrent) change on the other. But notice that the recurrent change occurs at progressive levels. So, in a sense it is evolutionary as well as recurrent. We study things forward and backward. We never expect exact repetitions to occur and, therefore, we come to realize that cyclical change is evolutionary because, although it is the same kind of change every time, it is never precisely the same in its results. Conversely, there is a broad repetition with all cycles of change, so evolutionary change is also cyclical in that sense.

All situations result from and merge into other situations. The *I Ching* shows us how to recognize and even predict developments, and thus, conform with what is going to happen. We accept what cannot be altered with tranquil joy, never repining, no matter what unpleasant things happen to us. We make the best of each temporary setback. The *Tao* functions always for the overall good of the whole. So the sufferings (as well as the satisfactions) of individuals are inevitable, especially if they fall out of step with the movements of transformation. If we recognize this, we shall suffer much less. We shall cease being bored and frustrated. We shall probably have better health, and, even when we are ill, we shall be able to bear our disabilities much more easily. Ignorance and self-love are the cause of most of our troubles, because they

drive us to swim against the current. Yet even if we try to be good Taoists and employ the *I Ching* to teach us to swim with the current, we shall not always be successful. Because low and high, loss and gain are equally a part of the nature of the universe and the transformations that take place. Even if we do everything we can to accord with the *Tao,* there will be times when we have setbacks. Well, never mind. They are part of nature, so we must just accept them. Never worry! In the long run those who swim with the current of nature are the gainers. When a situation is favorable, we go forward swiftly and joyfully. When it is not favorable, we know how to go slowly, cautiously or else to halt, or even to retreat. Which of these to do in a given situation is exactly what the *I Ching* teaches us. In *I Ching* divination, we find that almost every kua tells us one of four things: go forward fast, or go forward gently, or stop where you are, or go back. With this kind of knowledge, and acting in this way, we become imperturbable, tranquil, taking all that comes.

Using the *I Ching* as a book of wisdom, we study the principles of change through the symbolism of the *kuas* (which is not at all arbitrary because those *kuas* can be considered as the seeds of all possible kinds of transformations). So we learn much about causes and tendencies through our study of this ancient work. But we must study intuitively with our minds functioning intuitively, rather as they do in meditation. Merely intellectual understanding of the *I Ching* will help us very little, except perhaps at the beginning. What we are seeking is intuitive understanding.

The names of the right trigrams — Wind, Mountain, — and so on are not to be taken literally. They do not really stand for Wind, Mountain, etc. They stand for components of transformation which are labeled by such names because each individual component has some characteristics in common with those natural objects. Every event in the visible world is the outcome of an idea in the unseen world. Perceiving ideas in their seed form with the help of the *kuas*, we come to know what will happen.

Another point to consider is the symbolism of the three lines of the trigrams: the top line represents Heaven or the invisible world, the bottom one Earth or the realm of form, and the middle one 'Man', because man seems to be firmly rooted in the world of form. We know (to our cost) what very material creatures we are. But man also has roots in heaven, by which I mean the invisible world. Our potentiality for making the best use of what joins us to the invisible world is very great, and it is this potentiality which we — especially in the modern world — have failed to develop. We are so thoroughly aware of our material roots — going down — that we have lost sight of the invisible roots — going up. It is the *I Ching* that can best help us to regain our knowledge of those upward roots and, thereby make better use of our potentiality to be largely spiritual rather than wholly material beings.

The texts attached by King Wen and Duke Chou to the *kuas* show us basically four types of outcome to any situations: good fortune, somewhat favorable fortune, regret or severe reverse. Thus we can determine whether to go ahead at full speed, or cautiously, or stop, or go back. We learn to desist from concentrating on what might be good for us in the short run, because, when we study underlying trends, we often find that what is good for us in the short run may be far from good in the long run. So we often voluntarily forego immediate gain in the realization that this renunciation will be beneficial in the light of the situation revealed by the *I Ching*. Thus we become our own masters, no longer allowing ourselves to be tossed about on uncharted seas. We gain knowledge of all varieties of experience. We grow flexible and enter into deeper and deeper accord with the *Tao,* remembering that good and bad are words which have meaning only with reference to the individual, never with reference to the whole. Because if we take the universe, the *Tao,* as a whole, we discover that there are no such qualities as 'good' and 'bad'. If something 'bad' happens to me now, at this moment, well it may seem bad for me, but it will not be bad for the universe! That is very sure. Therefore, my personal reaction is of no ultimate importance.

Please remember that a properly motivated user of the *I Ching* never uses it for his own profit. He always uses it for what is right, for what is truly best for himself, that is to say good for the beings among whom he lives. To make use of the *I Ching* to profit in some way at the expense of others is a profanation of its sacred function. Selfish interests were not even considered by those lofty sages, the authors of the *I Ching!*

Now, can we really believe that each combination of trigrams correctly symbolises a given archetypal situation? Yes, we can. Because King Wen and Duke Chou's receptiveness to cosmic intuition has been proven again and again over the past 3,000 years. We recognize it from the extraordinary rightness of *I Ching* predictions when the *I Ching* has been properly consulted with the proper kind of questions, asked while in a proper state of mind and with a proper use of the ritual means of consultation. It has invariably proven right about the future whenever these three factors have been present. This is conclusive proof that the *kuas* do in fact correctly symbolize the archetypal situation.

* * *

I share with my Chinese teachers and friends the view that it is a kind of profanation to resort to the *I Ching* for the solution of merely trivial problems, and that it is even worse to attempt to make use of its wisdom to achieve selfish aims. Just as a mantra loses most of its power if it is put to ignoble uses, just as a material substance

like DDT loses its effectiveness when used too freely, just as a drug like opium loses its health-giving properties when it is abused, so too will the *I Ching* lose its magic for those who use it widely for improper purposes; or, so at least the Chinese believe and I completely concur with that belief. I feel sure that I come close to expressing the hopes and intentions of the deeply revered authors of the *I Ching* when I say:

1. This book is too sacred to be used for trivial purposes;
2. Its proper uses are to attain self-mastery to serve the public good.

These two are the same; for self-mastery implies discarding all desire for material profit or personal advancement or fame, and learning to accord effortlessly with the flow of the *Tao;* and this in turn implies seeking to acquire the attributes of a Sage— that is, a lofty-minded individual whose greatest happiness lies in performing acts of service for the welfare of all living beings.

JOHN BLOFELD
From a discourse on the *I Ching,*
Alan Watts Society for Comparative Philosophy
June 24, 1978

THE INNER STRUCTURE OF THE I CHING:

THE BOOK OF TRANSFORMATIONS

I

THE CHARACTER OF THE *BOOK OF TRANSFORMATIONS*

'Panta Rei.' *Everything flows. (Nothing stands still.)*

The most astonishing feature of the *Book of Transformations* is that instead of searching for something changeless and eternal, something which satisfies the human desire for maintaining one's identity in an otherwise changing world, it proclaims this very change as the essence of the universe. The Chinese did not fall into wishful thinking by making man into an exception to the most fundamental laws of the universe by declaring him to be an unchangeable and eternal entity, separate from all other forms of life. They took the bull by its horns and discovered the eternity in change, namely the fact of transformation which is not arbitrary change, but change according to law. The discovery of this fact was the recognition of the law of periodicity which governs all life, nay, which is life itself, in contrast to that which tries to resist change and thus ends in death. We all are mortal, as long as we fear death, but we become immortal as soon as we do not identify ourselves with the confines of our present personality and yield to the eternal rhythm of the universe in which we live.

Laotse condensed this idea in one of his concise sayings in the *Tao Te Ching,* which was obviously based on the teachings of the *Book of Transformations:*

> All things are in process, rising and returning.
> Plants come to blossom, but only to return to the root.
> Returning to the root is like seeking tranquillity.
> Seeking tranquillity is like moving toward destiny.
> To move toward destiny is like eternity.
> To know eternity is enlightenment and not to recognize eternity brings disorder and evil.
> Knowing eternity makes one comprehensive; comprehension makes one broadminded; breadth of vision brings nobility; nobility is like heaven. The heaven is like *Tao. Tao* is eternal. The decay of the body is not to be feared."[1]

Therefore we can say: changelessness is a sign of death, transformation a sign of life; decay is the negative aspect of transformation, while the positive aspect is generally hidden from our eyes.

The question of the meaning of life and the laws of the world have occupied the human mind from the beginning of its conscious existence, *i.e.* from the moment man became conscious of his humanness and emerged from being an animal among animals. To become conscious of his humanness meant in a certain way to lose the intimate relationship with other living beings which were not of his kind, but on the other hand, it increased his responsibility toward other forms of life which were less evolved but still of similar quality or origin. Out of an unqualified relationship of liv-

ing beings came a recognition of life that was based on the similarity of feeling and conscious awareness. To be aware of life and of the world around us, we require a certain distance, but if this distance becomes too great, the picture gets out of focus and results in a distortion, if not in a break, which alienates us from the world in which we live and of which we are a part.

In order to understand the mystery of reality, we need not only reflection or thought but vision — the vision of the whole. This, however, is not possible without imagination, the ability to re-create reality in the image of our deepest experience. Without this creative faculty our mind is only a weak reflection of fleeting sense-impressions. Creative imagination is the motor, the moving power; reason the steering and restricting faculty which distinguishes between the potential and the actual, the probable and the possible. "If our western world is to escape the abstract prison of the de-individualized logical concept, we must provide means for that escape. The central instrument, it seems to me, is the symbol, and we must learn how to use its creative implications to state the truth of our own moment in time. For a symbol is alive with the power of communicating when it touches both the immediacy of the actual world and the reality of the inner world. This fusion of the within and the without yields meaning, and can lead to understanding, even spiritual insight. It takes place on the instant, being both sharper and deeper than any process of thought or extensions of feeling. If we are to find our proper way through this period of confusion, the human individual must learn to discover and cherish his uniqueness in the context of modern society. He can do this along the mysterious road of intuitive insight which reaches into himself as well as out into the world, by means of symbolic thinking."[2]

The deep significance of the *I Ching,* which nowadays has found recognition all over the world (even in present day China, though Kungfutse and the religious tenets of many other great spiritual leaders and thinkers have been widely rejected) may be due to the fact that the *I Ching* is not based on any belief or superstition, that it is not bound by any kind of mythology, but that it represents facts of psychology and experience which embrace humanity without distinction of race or creed. In fact, it is only now, after 5000 years, that we begin to see its universal validity.

People have explored it philologically and philosophically, biologically and psychologically, metaphysically and historically, but our question is: what is the fundamental structure on which this book is based, what world view has shaped it and what was the original conception behind it? We find that it was expressed in the popular symbolism of its time, but we have hardly made an attempt to translate this symbolism into our own modern languages. And before we are clear about this symbolism, our understanding of the book is shrouded in mist, if not in misunderstandings. To

most readers it may appear as a book of prophecies or a book of oracles which are as dark and mysterious as those of the Pythia of Delphi.

But before the book was converted into a mere oracle book, it had a clear system and structure which expressed a profound world view. And it is this that interests us, irrespective of the fact that this book might reveal the possibilities of our future. I say 'possibilities', because this book was not written with the intention to reveal our fate or to deny our free will, but rather to help us to decide our way from the present into the future, on the basis of generally prevailing laws. These laws are not meant to determine the future, but are indications which are stable enough to direct our course of action.

If we know that the fire burns, we shall avoid putting our hands into it. But nevertheless, the same fire that can hurt us, can serve us in many ways if we understand its nature, and respect it. So it is with all phenomena of the world, the more we respect and understand them, the easier will be the conditions of our life.

In the beginning man was a part of the world in which he lived — so much so, that he could not see it clearly and distinctly, like a short-sighted person to whom the surroundings appear in a kind of a mist. What I mean by 'clear and distinct' is not a purely objective view, but one which penetrates the laws of our world — laws which reflect the laws of our own being and are therefore not alien to us but lying below our deepest consciousness. The world, in this way, becomes a mirror of the soul, in which we discern what otherwise remains hidden from us, like our own face.

Just as alchemy led to the science of chemistry, astrology to the science of astronomy, or in the way that ritual dances led to the art of dramatic performances, man, by first obeying his inner urges — the powers of depth-consciousness — felt his way toward the mysteries of life. He combined the voices of his inner being with the clear vision of his intellect; he followed the laws of logic, and of cause and effect, and he observed the laws of nature, until he discovered that this nature is fundamentally his own. But unfortunately not all human beings have realized this. "The spiritual life is not a creation beyond nature, or something that can ignore nature. It does not grow by a negation of the darker part of our being, as if our cosmic and psychic roots had been cut off. It is the growth of the complete man, a human being who is open to all that exists." *(OS)*

Some got stuck in magic, some in religion, some in science, some in metaphysics or other logical speculations. Only very few remained open to all facets of reality, without getting caught in the nets of speculation and wishful thinking. The Chinese, one of the oldest races of humanity, did not entirely escape this net, but had sufficient cultural continuity to try out the various methods of speculation and objective obser-

vation by laying the main emphasis on practical results. Thus they escaped the claws of one-sided logic and the empty abstractions of metaphysics which violated the laws of life.

The following words which characterize the Chinese attitude of the *I Ching* were put into the mouth of a Chinese by Laurence van der Post: "You Europeans have a tendency to select from life only the facts that suit your immediate purpose, and to despise the rest. We Chinese, however, are obsessed with the totality of things. We see cause and effect as but two of several aspects of the paramount drive and purpose of life. Chance or what you call 'luck', is not just an accidental occurrence unrelated to the general order of events, but part of a fundamental law. You see, it is precisely the togetherness of things in time (synchronicity), not their apparent unrelatedness in the concrete world which interests us Chinese. Our scientists have invented a system for divining the 'togetherness' of chance, time, and circumstance for each individual. It is not perfect, of course, but it is amazing how it works."

II

THE TWO LEVELS OF REALITY

That part of events, which is visible to us, is the necessary counter-pole to that which is invisible.

—JEAN GEBSER

The Egyptians lost themselves in trying to preserve the bodily form, the Greeks in trying to capture the beauty of the human body, the pre-Columbian Americans, by establishing cosmic laws over human considerations, Christianity and Islam, the daughters of Jewish monotheism, by overpowering the human mind through dictatorship of a partially world-creating and at the same time world-negating spirit. The misunderstanding of most religions seems to me to be that they see perfection either in the remote past or in the remote future—either in a paradise lost or in a heaven to gain. To me it seems that the culmination of life is neither in the 'uncreated' state, nor in a return to this state, but in the awakening to the universality of each conscious individual in the midst of adversity and tension. "The human habit of seeing only one phase of the truth, which happens to lie before our eyes, and raising and developing it into a perfect system of logic is the reason our philosophy necessarily becomes more and more estranged from life."[1]

Now science itself contradicts the laws on which it was founded, and shows us that what appeared as an infallible logic, or an incontrovertible law of cause and effect, is only one of the possible ways of thinking, only one aspect of reality; and that there is another way which we have not even started to explore: the synchronicity of events, which early people felt, but could not prove, and which explains their being lost in magic and ritual, based on the incommensurable parallelism between facts and imagination, rituals and reality. This finally raises the question: can we speak at all of one ultimate reality? Is not reality in itself a relative term which depends on the standpoint of an observer, but which cannot exist in itself? Even if someone could place himself outside the universe, he could not observe reality; he could only speak of his own standpoint of the reality of an outsider but not of someone who experiences the world from within. So we can speak only of actuality, of that which acts upon us, but not of reality in an absolute sense.

"At the atomic level, as Heisenberg first pointed out, the law of cause and effect no longer holds; there is indeterminacy. This indeterminacy is not just lack of knowledge about the outcome; the outcome in the complete sense of the word is not bound by the law of cause and effect. Consider that there are many reasons for believing that the key steps in mental processes involve the action of such a small number of atoms that the outcome is also not bound by the law of cause and effect. Since at every state of increasing complexity the assembly of the whole wave-pattern is richer in its potentialities than the mere sum of its parts, since the nature of the combination to form the whole involves an intimacy, a togetherness that is far beyond mere summation, I assert that there is a reality of the whole above and beyond the reality of the parts, that this reality is not bound by the law of cause and effect, and that in this reality of the whole we find the guiding factor which governs the outcome of the mental process. This reality of the whole is a freedom that lifts its functioning out of the prison walls of cause and effect determinacy."[2]

In a talk with Heisenberg, this opinion was largely verified in a discussion about Western logic which seemed to him not capable of expressing the results of nuclear physics. The Buddhist philosopher Nagarjuna (c. 100 A.D.) was probably the first to express a similar idea and to base his whole philosophy on it which led to the foundation of *Mahayana,* the Great Way, which became the main religion of China and was amalgamated with Taoism in the creation of *Ch'an* or *Zen* (the meditative school of Buddhism).

This concept of reality is exactly what the Chinese felt: they established an open and moving relationship with the principles of the cosmos in the system of Fu Hi, as these principles are reflected in the elemental symbols of the human mind. These symbols are multidimensional, *i.e.* they have different meanings according to the plane to which they are related, though all these different meanings have a common denominator pictured in the respective symbol. These symbols are archetypal pictures which rise from the depth of the psyche and have as many associations as justified by the experiences of the human mind. The more we occupy ourselves with them, the more they grow in significance and transparency. While logic can deal only with fixed immutable concepts which have been isolated by our intellect from their background and their relationships, symbols have the living quality of establishing spontaneous connections with objects of diverse character but similar tendency.

If we speak of evolution, it can only mean the gradual unfolding in time of what is potentially present but has not yet stepped into visible or tangible reality. Each phase is an aspect of the whole under the given conditions of time and circumstance. If we can see the causal connections, we speak of evolution. If the process occurs spontaneously, we speak of mutation. The former is a process that takes place peripherally, *i.e.* in the medium of time; the latter takes place radially—directly from the timeless center—cutting vertically, so to speak, through the movements of time and causality.

Reason may be a wonderful tool, without which we cannot exist, but there are things which go beyond reason, and we should be humble enough to admit that there is a limit to our understanding. One day we may be capable of going beyond what appears to be reasonable to us now. But until we have exerted reason to the limits of

our capacity, and to the limits of the world that is open to our senses, we have no right to discard it.

It is unfortunately very often the case with conventionally religious people that they claim to be the sole inheritors of truth or reality. It is beautiful to believe in something that gives us strength and confidence, to trust in the wisdom of life, though we may not understand it in many ways, but it is a sign of immaturity, of intolerance, nay, outright stupidity, narrowness and mental overbearing to regard one's belief as infallible or as superior to other beliefs. We may find more reasons in our own opinion, compared to others, but since reason is based on what we think logical, we already use a measurement that is arbitrary and not recognized by all thinking beings. In fact, the more we observe the laws of the world and of our own thinking, feeling and experiencing, the more we shall become aware that what we call reality operates on two levels or in two directions. The first proceeds horizontally and corresponds to the law of cause and effect on which our logic is based; the other may be called the law of synchronicity. While the first proceeds in time, and more or less in a straight line of successive events which condition each other (logic), the second connects events that occur simultaneously, without logical connection, but for reasons that are beyond our understanding and observation. This second level of reality connects events that are not subject to our time-sense, and can therefore not be associated with our horizontal line of successive events in time, but with lines that stand perpendicular to our assumed time-line. The connection belongs to the world of our intuition, rising up from the dark abyss of our inner being, in which the cosmic laws find their individual expression. They were the first guiding principles of man in the darkness of a newly discovered world which later became more and more familiar, through his applying to it the ordering principles of reason and logic. These principles helped him to distinguish the laws on which the world's rhythmic events are based.

I discussed this in a previous book. All the more am I delighted to find my opinion confirmed by another independent thinker. "All our reasoning is based on the law of cause and effect operating as a sequence. The Chinese do not reason so much along this horizontal line from past, through present to future; they reason perpendicularly, from what is in one place now to what is in another place now. In other words, they do not ask why, or from what past causes, a certain set of things is happening now; they ask, 'What is the *meaning* of these things happening together at this moment?' The word *Tao* is the answer to this question. The present situation within and around oneself is *Tao,* for the present moment is life. Our memory of the past is contained in it as well as the potentiality of the future. In short, this way of looking at things is based on a great appreciation of the significance of the moment, and implies that all

things happening have a definite relation to one another just because they have occurred together in time, if for no other reason. This is another way of saying that there is a harmony called *Tao* which blends all events in each moment of the universe into a perfect chord. The whole situation in and around you at this instant is a harmony with which you have to find your own union if you are to be in accord with *Tao.*"[3]

In the beginning man had to rely on the dictates of his subconscious feelings, the intuitions of his deeper self, that still carried the imprint of his universal origin. Hence, he held fate as a superior power to which he had to submit and which spoke to him in the simple terms of an oracle which excluded any man-made decisions. The oracle expressed itself in the simplest ways of yea and nay, of light and dark, active or passive, creative or receptive, as nature demonstrates in the incisive rhythm of day and night, summer and winter, activity and rest. These alternatives were easily symbolized by a broken or unbroken piece of bamboo, or by a broken or unbroken line.

This is the simple basis of a modern computer which functions with only two signs: on or off, yes or no, affirmation or negation. In order, however, to achieve a reasonable result, we have to formulate a reasonable question; a question which is in conformity with the world around us and which satisfies the demands of our logic. The moment this becomes clear we enter a new phase of our thinking. We begin to see the world in its original structure, and instead of asking the world to guide us, we ask ourselves how we can conform with the laws of reality without getting into conflict with them. "Freedom within the empirical world cannot mean anything else but self-determination: a determination is free if it has not been caused but by myself, by my own being or my own character. With this also my desire for freedom can be satisfied because I am opposed only to compulsion from without, while freedom or liberty in the sense of complete indetermination would expose the free will to mere chance." *(S)*

When we consult the *I Ching,* we do not renounce our free will, but we seek clarity for our decision. Thus, the *I Ching* helps us to exert our free will, not to suppress it, as most people think who look for easy solutions and want to avoid responsibility by treating the *I Ching* as a soothsaying book. The *I Ching* is not there to predict the future, but to show you the possibilities that lie before you. But you yourself must decide your fate.

To the intuition of its beginnings had been added the observations and experiences of a host of scholars and deeply cultured people. The best thinkers and the most advanced individuals had given their attention to the book. Out of the abstract principles and initiations of primeval times a consistent world-view was created which united 'Heaven and Earth' in a language of archetypal symbols. "When the symbolic

dimension of existence opens itself to an individual, his view of reality is strikingly changed. He perceives things simultaneously on diverse levels. A new comprehension of what reality is then becomes accessible to him. It is not cast in terms of fixed metaphysical or religious concepts, neither ontological idealism, nor materialism, nor any ideological dogma. It involves rather an open and moving relationship to principles of the cosmos as these are reflected by an elemental symbol in the depth of the psyche."[4] But unless intuition is translated into clear thought, it will have no effect on our life, because no force can act unless it is formed and directed. Thoughts or truths, on the other hand, which have been developed merely on the intellectual level, have to be transformed into direct experience in the deepest center of our being. Only thus they become part of ourselves and are capable of shaping our life.

Individuality is a direction within continual change. What makes us individuals is not immutability of our properties but the conscious awareness of the continuity of the way of our spiritual growth and transformation. Individuality is the capacity of meaningful and consistent transformation. "Thus a second spiritual world is built upon the realm of actuality, a world of word symbols upon the immediately experienced world." *(5)* Or, as Goethe says: "One never realizes fully that a language is originally only symbolical, using only pictures, and that it never expresses the objects directly but only reflects."

A new factor suddenly entered the consciousness of man: the factor of time. How did this come about? At the dawn of time man lived as a nomadic hunter. With the beginning of agriculture, came the observation of seasons, the periodicity in change, the eternal recurrence of events, the general periodicity of life. If the axis of the earth were not inclined against the plane of rotation around the sun, seasons would not exist, and with them, time would not play a decisive role in our life. People of equatorial regions have a quite different attitude toward time than people who inhabit more temperate regions or regions which are nearer to the poles. The Indian word *Kal,* for instance, can mean 'yesterday' as well as 'tomorrow', and it is characteristic that peoples of temperate zones and outspoken seasons are those who have developed the most outspoken historical sense. India's history is lost in myth, while Chinese, Tibetans, Europeans or Egyptians have invented the most meticulous systems of pinpointing events in time.

In spite of historical attitudes, inhabitants of subtropical and cooler climates do not deny the reality which is reflected in myths and poetry, songs and epics of earlier times. They recognize two forms of reality: the temporal order of successive events and the spiritual order of timeless happenings. The latter is demonstrated by the primordial system of Fu Hi, which shows us the main principles or universal laws in

their polarity, while King Wen shows us the same laws, modified by time, *i.e.* in the temporal order of successive events, according to life's general development. King Wen does not contradict the principles of Fu Hi, but applies them to terrestrial conditions. He depicts the development of life: youth, maturity, and old age, or the rhythm of the year, in form of Spring, Summer, Autumn, and Winter. He thus reveals the rhythm of terrestrial life, conditioned by the seasons which are ultimately due to the ecliptic. Even this inclination of the earth's axis in relation to the plane of its orbit around the sun is variable in the course of several millenniums, as we know now from the construction of the great pyramid of Ghizeh, whose entrance corridor was directed toward the polestar, since it was regarded to be the resting pole of the universe around which all other stars moved in their diverse orbits. This shows that even the laws of nature which appear eternal and unchangeable to man, are not necessarily eternal, but an outcome of present interactions of forces. All manifestations of our external 'reality' have only relative value and consequently the 'elements' of which the *I Ching* speaks are eternally changing but regularly recurring states of our experience (or their existence). Therefore we cannot compare them to what are called elements in modern science. As we shall see later on, these so-called 'elements' do not cover all the eight symbols of which the sixty-four hexagrams of the *I Ching* are composed, but occupy only five places out of eight. The remaining three are of a more cosmic nature: light, its counterpart, and the formless force of electricity which stirs up the movements of life. Though the first pair of these items is symbolized as Heaven and Earth, they represent the universal principles of the formless and the formed, the immaterial and the material. If we want to represent earth as the element of resistance or solidity, the symbol Mountain fits better into this concept and completes the trigrams which can be identified with the five elements.

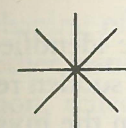
III

THE ABSTRACT SYSTEM OF FU HI

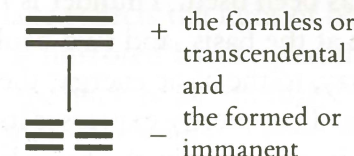
Opposites cooperate. The beautifullest harmonies come from opposition.
—HERAKLEITOS

Fu Hi was only concerned with fundamental principals which govern our life, without going into the modifications of terrestrial time and seasonal conditions. For him, the main things were light and dark, or the cosmic principles of the creative and receptive, the male and female—in the sense of two mutually dependent powers compensating each other. As expressed in terms of magnetic or electric poles, they become 'plus' or 'minus', or positive and negative. As principles they are inseparable, though one or the other pole may temporarily predominate.

Fu Hi, who lived perhaps a millennium before King Wen of the Chou dynasty, created a system of eight fundamental forces which balance each other and which consist of four symmetrical axes meeting in one central point and forming a regular star, radiating in eight directions.



Each of these directions represented one polar force and each force was given a symbolical name. The highest principle was identified with the force of light, the creative principle of the universe or the force of Heaven, which found its correspondence in the receptive counterpole of Earth, the principle of matter and form. These principles were represented in the system of Fu Hi by a perpendicular axis, on the upper end of which are three unbroken, horizontal lines (Heaven), while the lower end shows three broken, horizontal lines (Earth). They form the positive and the negative pole of the same force and the main axis of Fu Hi's system: the spiritual and the material.



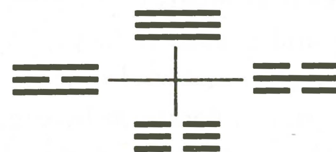
Man is part of both poles; he has his roots in the universe as also in the earth, and this double nature is his greatest asset. As Asclepius says in *Corpus Hermeticum:* "Man is not debased because he has a mortal body; on the contrary, this mortality enlarges his possibilities and his faculties. His twofold task is only possible on account of his double nature: he is so conditioned that he can embrace the earthly and the divine at the same time."

Under terrestrial conditions we have two similar forces: fire, that gives light and heat (like the sun) and moves upward toward the sky, and water, which is dark and cold and moves downward toward the earth, always searching the lowest point. Fire

(flame) is bright with a dark core, while water, which by nature is dark and cold, has the capacity to absorb light and warmth. For this reason fire is symbolized by two unbroken, positive or strong lines with one broken or dark line in the middle; while water is characterized by two broken (dark) lines and one unbroken line in the middle:

1) FIRE ☲ 2) WATER ☵

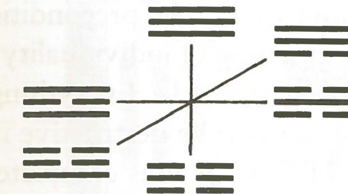
These symbols are inserted on the horizontal axis of Fu Hi's diagram, which thus indicates their secondary importance and their existence on a different plane of reality—as different as the perpendicular from the horizontal. This results in the following figure:



Fire, which is akin to the light of heaven, stands in the east (to the left), where the sun rises, while Water, on the opposite side of the same axis, stands in the west where the sun sets and the darkness of the night takes over.

But between these different planes there are forces which cannot be identified with any of the fundamental principles so far described, as for instance the sudden release of energy witnessed in the occurrence of lightning and thunder, or in the mysterious life-force which apparently transforms dead matter into living organisms like plants, animals and human beings. These invisible energies which put into motion nature and sentient beings; in other words, the arousing principle which is characterized by the symbol Thunder, acts upon the receptive and sensitized matter, for which the symbol Wind (Wood) has been used. Thunder is indicated by a strong and unbroken (Heaven-connected) line at the basis, and two broken lines above it. The two broken lines are opening, so to say, to the basic energy, the way toward the light, though they themselves are dark lines. This energy expresses itself in practically all growing things and its direction is already indicated in the basic line: ☳ . The receiving, sensitized matter, because of the arousing and stimulating energy, becomes more capable of organized life and conscious feeling. It begins to strive toward the light, and at the same time to put its roots into the soil, from which it obtains its nourishment. In higher developed and fully conscious beings, this is meant only metaphorically, but should be understood in the sense that the awakened man, in spite of his spirituality, is nonetheless conscious of his terrestrial roots. Even if spiritual development is highly advanced, the emotional bonds toward his fellow beings remain intact. They express themselves in compassion and responsibility toward others, and in a greater love and understanding for all that lives.

The counter-pole of the arousing energy is therefore the quality of feeling which opens itself toward all forms of earthly life. This earth-relatedness expresses itself in a trigram, having a broken line at its base and two strong lines above it, the reversal of the opposite pole on the same axis (abb—baa). The trigram, therefore, takes the following form:



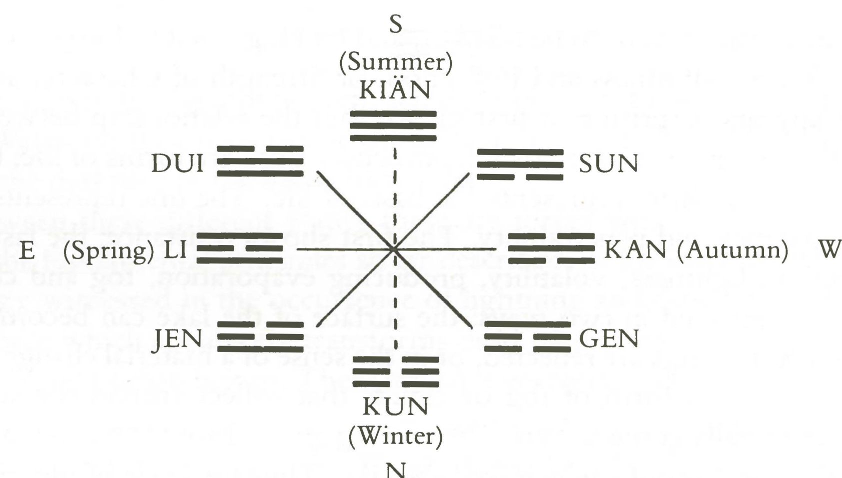
Only one diagonal remains to be filled in, and Fu Hi gives it to the symbols of Mountain and Lake, Steadfastness and Reflection, or Strength of Character and Ratiocination. This appears surprising at first glance, but the relationship between Mountain and Lake shows a picture of mutual dependence. Both are forms of life; the first is the shaping of life, the latter represents the basis of life. The one represents solidity, the other transparency and penetrability. The first shows resistance; the last transformation, reflection, lightness, volatility, producing evaporation, fog and clouds. Transformation can proceed in two ways: the surface of the lake can become a mirror in which the surroundings are reflected, or in the sense of a material change from a liquid to a gaseous state in form of fog or clouds that collect around the summit of the mountain and finally come as rain. The rain, again, is absorbed by the mountain, producing springs and brooks which feed the lake. Thus the cycle of life-giving water is completed. But that is not all: the lake reflects the light of heaven, if its surface is undisturbed, and even the mountain is mirrored by the peaceful surface of the lake. In this way Mountain and Lake are the picture of mutually compensating elements, though they are of completely different natures. Therefore Kungfutse said in his commentary:

> "Water and Fire compensate each other,
> Thunder and Wind do not disturb each other,
> Mountain and Lake are dependent of each other;
> Thus only change and transformation become possible,
> And all things become completed." *(SG)*

Both Kungfutse and Laotse made the *I Ching* the foundation of their teachings. Also in the psychological sense the reflecting surface of a quiet mountain-lake (or that of the polished surface of iron, in the later conception of elements as identified with trigrams) stand for the reflective property of the human mind. While reflection is di-

rected outward and corresponds as such mainly to intellectual activity, the symbol of the mountain is directed inward and at the same time uplifting (or 'heaven-storming') though rooted in the earth, its firm inner center.

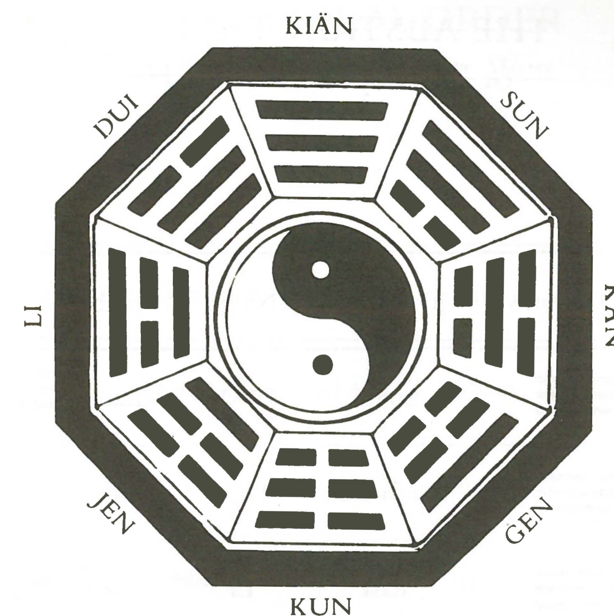
The symbol Lake is a synonym for reflection, which may lead either to enjoyment of beauty or to lightheartedness, in contrast to the symbol Mountain, which in this connection depicts rest or KEEPING QUIET (GEN), the precondition of mental concentration, which may also result in a strengthening of individuality and egocentricity. Each symbol has its positive as well as its negative side. Everything depends on proportion. The same sun which is beneficial can also be destructive if its counterpart is missing or out of proportion. The system of Fu Hi is thus completed in the following diagram:



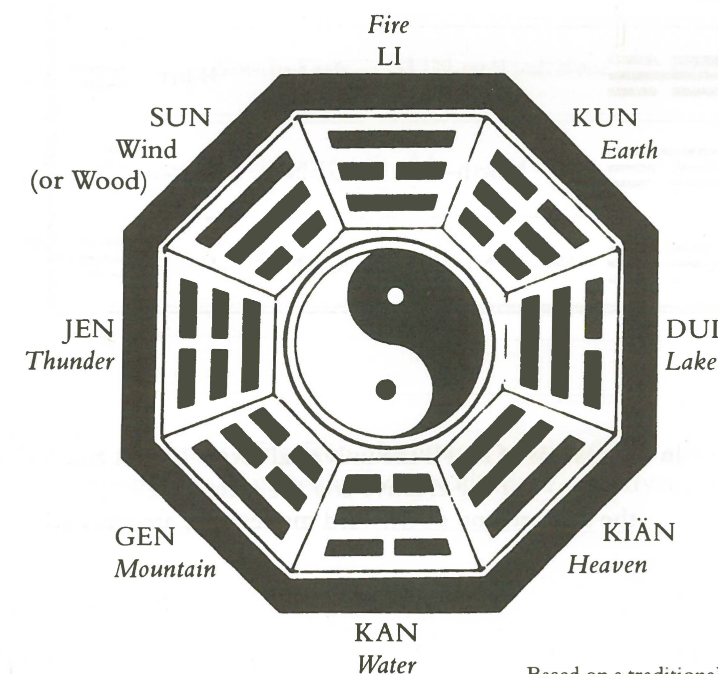
Applied to the directions of space, the south was associated with the sun in the zenith and, therefore, with the creative principle of Heaven. In accordance with this, the north was associated with darkness and cold, as well as with the fertile, receptive womb of the earth. LI, on the other hand, stood for the birth of light in the east, while KAN was associated with the waning light in the west and with the unfathomable abyss or the depth of the universe, which may be dangerous as well as rewarding. According to Chinese tradition the south is the direction of completeness and therefore on top. The north is below, the east is to the left and the west to the right.

The seasons and the directions of space may be a later addition to Fu Hi's system, because his main conception was the polar and radial arrangement of the ideal forces of the universally oriented man, and it was natural to associate the directions with the seasons, so that the east was identified with Spring, the south with Summer, the west with Autumn, and the north with Winter.

SYSTEM OF FU HI



SYSTEM OF KING WEN



Based on a traditional Chinese diagram

THE ABSTRACT ORDER
or The System of Fu Hi

The Eight Trigrams		Direction	Name	Symbol	
1.	☰	South	KIÄN	*Heaven*	CREATIVE YANG ↑
2.	☱	South-East	DUI	*Lake*	
3.	☲	East	LI	*Fire*	
4.	☳	North-East	JEN	*Thunder*	
5.	☴	South-West	SUN	*Wind/Wood*	RECEPTIVE YIN ↓
6.	☵	West	KAN	*Water*	
7.	☶	North-West	GEN	*Mountain*	
8.	☷	North	KUN	*Earth*	

In the system of Fu Hi the universal forces of Yin and Yang,
or the creative and the receptive,
the upward and downward movement, are stressed.

THE TEMPORAL ORDER
or The System of King Wen

The Eight Trigrams		Direction	Name	Symbol	Relation
1.	☰	North-West	KIÄN	*Heaven*	Father
2.	☳	East	JÈN	*Thunder*	First Son/Ruler
3.	☵	North	KAN	*Water*	Second Son/Minister
4.	☶	North-East	GEN	*Mountain*	Third Son/(Transit)
5.	☷	South-West	KUN	*Earth*	Mother/Official
6.	☴	South-East	SUN	*Wind/Wood*	First Daughter
7.	☲	South	LI	*Fire*	Second Daughter
8.	☱	West	DUI	*Lake*	Third Daughter

In the system of King Wen, the human relationship is stressed,
irrespective of movement or creativity or receptiveness.

IV

THE DIFFERENCES BETWEEN THE SYSTEMS OF FU HI AND KING WEN

We do not notice how opposing forces agree. Look at the bow and the lyre.
—HERAKLEITOS

The main difference between the system of Fu Hi and that of King Wen is a change in the vertical axis, which emphasizes the basic principles of the system. In King Wen's system, the principles are not only separated in time, but they are thought of as in sequence around the periphery, instead of demonstrating axial confrontation of universal forces. Fu Hi starts from the fundamental principles of light and darkness which reveal to him the polar nature of the universe. King Wen is more interested in the terrestrial counterparts of these phenomena. Thus Fire and Water appear as the most prominent and visible of all terrestrial forces. While the upward-moving nature of Fire unites light and heat, the downward-moving force of Water is cold and dark, provided it is not under the influence of light or heat.

Though Fu Hi operates under the principles of Heaven and Earth and makes them the main axis of his system, King Wen regarded Fire and Water as the chief exponents of terrestrial life and consequently constructed his system around this axis. But in doing so, he did not start with these extremes, but led to them gradually, as an expression of increasing or decreasing qualities of physical life, which are closely bound up with warmth or physical heat. Departing from a certain point of the periphery (from THE AROUSING) and continuing in a clockwise movement, he leads us to the turning points of life. He recognized, however, that spiritual qualities do not necessarily coincide with physical and biological development, and he therefore showed us that while physical life is decreasing, the qualities of spiritual life may increase.

The lowest point of this system is occupied by the symbol Water which denotes both the greatest spiritual depth, as well as the danger of a bottomless abyss into which we may fall if we lose control of ourselves. In this sense depth can mean danger as well as spiritual maturity. Similarly, Mountain can be understood as mental stagnation or spiritual death, or it may be quietness and concentration (in the sense of meditative activity) as a preparation for a new life, a spiritual rebirth or a transformation of our individuality. The rejection of individuality as an accidental happening in the universe without meaning or importance—a mere aberration born in ignorance or delusion—is an attitude produced by arrogance of the intellect, or by narrowness of conceptual thought. The fact that life means individuation, and that this individuation increases with the differentiation and refinement of organs, while at the same time creating an ever-expanding consciousness which finally reaches beyond the individual

and culminates in the awareness of the oneness or totality of the universe—all this proves that individuation and universality are not mutually exclusive, but simultaneous and compensatory movements in opposite directions. Individuality pursued to its end, *i.e.* realized to the fullness of its possibilities, *is* universality. It is only in stopping halfway that individuality solidifies and shrinks to the notion of an egohood which contradicts or opposes universality. In such a case individuality becomes a stumbling block instead of an asset, like a barren mountain blocking the way of our progress instead of leading us into a higher understanding of life.

The concept of individuality as something which cannot be divided, being by definition single, does not imply something cut off from everything else in the world. Rather, individuality represents something indivisible *because* it has the totality of the universe at its base. This is shown in the hexagram which has Heaven at the base and Mountain above, *i.e.* the "Heaven in the Mountain" or universality in individuality. Thus, individuality is this totality in its momentary, localized, and therefore unique appearance and expression. This uniqueness, however, does not isolate it, but is a phase in a continuous process of unfolding in which life in its universal aspect becomes conscious.

Heaven, in the sense used by King Wen, represents not our cosmic origin so much as a state of mind which we have to acquire ourselves in order to truly possess it after our physical needs have been satisfied. In the same way, the state of openness or receptivity, symbolized as Earth, occurs only after spiritual maturity has been attained. The same is the case with joy and the reflective quality of the mind, which can either develop into intellectual accomplishments or meditation.

Thus, both systems are justified: the abstract order of Fu Hi represents the world in its general, more universal aspect, the principles underlying it, their inherent polarity and importance, according to increasing values of creativeness or receptivity toward life's fulfillment and completion. "In order to understand fully the inner-worldly (temporal) order of King Wen, one has to see it always as transparent, so that the primordial order of Fu Hi is visible through it," says Richard Wilhelm. *(BT)* How right he was, we shall see in the following chapters which reveal the dominant role of the abstract or primordial order, without which our temporal order would not have come into existence. In other words, we have to see our mundane life in a greater connection against a universal background in which time enters only as a variable, but not necessarily fundamental, principle. On the other hand, if time did not intervene, the polar forces facing each other on the same axis would balance each other so completely that all movement, and with it all development or change, would cease.

If therefore we want to represent the world in which we live, we need to change the arrangement and introduce into it the element of time (something short of perfection), *i.e.* some irregular principle which would break the perfect balance. This is what most religions overlook in their yearning after perfection. They overlook the fact that absolute perfection would be mere stagnation, ultimate spiritual death. Therefore, the ideal of the perfect saint would result in an inhuman abomination, a robot, an insensible, cold, petrified, closed, and in every sense finished individual.

This ideal was therefore replaced by the compassionate but still striving wise one whose human foibles were as lovable as his wisdom and who was later on replaced by the *Bodhisattva,* who even when full enlightenment was achieved, remained open to all conditions and beings of the world—not because he wanted to rest on his laurels, but because he wanted to share his liberation with all other beings, as far as they were able to partake in his own accomplishments. He did not renounce *Nirvana* or refuse enlightenment; nor did he intentionally keep himself in ignorance in order to be reborn, as people of small faith and little understanding want to make us believe. The motives of greed and ignorance, which lead other beings to rebirth and death, were replaced by compassion for suffering humanity.

Illumination does not mean omniscience, it only means that one has overcome the ignorance out of which the ego-illusion is born and out of which greed, hatred, possessiveness, envy, *etc.* arise. A wise one is a person in whom the light has become the leading principle; who sees the world not only under the aspect of time, but *sub speciae eternitatis,* against the background of universal laws and forces; one who has overcome selfishness and is no more misled by the illusion of separateness. His illumination is complete transparence and spiritual openness, but not mental stagnation.

Here we come to the definition of later Buddhism in which *Nirvana* (the state of enlightenment) was defined as the perfect understanding of *Samsara* (of the world of impermanence, of death and rebirth). The great idea behind this notion of a relationship between the highest and the lowest in human nature, which only the greatest thinkers have realized, is often expressed in the *Vajrayana* as the essential identity of *Nirvana* and *Samsara.* Erwin Rousselle, a well known Sinologist, faced the same problem in a conversation with a Buddhist abbot who maintained the oneness of *Nirvana* and *Samsara.* As Rousselle said, "If it is so, then there is no liberation, then I am already liberated (since eternity). Why then do you still teach that there is liberation?" The abbot: "You are right. Fundamentally there is no liberation. The enlightened one experiences the here and now as the world beyond, time as eternity. This experience is liberation. What else is there to be liberated? But he who has not enlightenment has missed this experience, and no philosophical knowledge of the oneness of *Samsara* and

Nirvana can help him as long as he has not yet had the experience of enlightenment. For the unenlightened man this unity is not yet reality and therefore he is still engaged in the world of contrasts and causality."

To be perfectly open means that one is always ready to acquire new knowledge according to the everchanging conditions of the world. The ideal man does not abandon his humanness, he does not strive any more for 'paradise', if this implies only one's own happiness and the negation of suffering. For happiness to exist without suffering is as impossible as light without shade. Only the utterly naive can believe such an idea. Life is change and stagnation is death. If perfection is the end of change, it means spiritual death. If therefore we want to represent the actual world, the dynamic aspect of the world of our experience, we have to change the arrangement of the trigrams according to the prevalent element of time. Therefore it is said: "There are no greater primordial pictures than Heaven and Earth. There is nothing more variable and yet connected than the four seasons." *(SG XI)* This element is only perceptible through change, and change again is necessitated by a slight divergence from the state of perfect balance, an incommensurable irregularity which causes a movement toward adjustment, an oscillation of forces, comparable to the up-and-down-swinging scales of a balance. But unlike a balance, which after all has only to adjust itself and soon comes to a standstill after having found its equilibrium, the world is composed of innumerable forces; and the displacement of *one* means the immediate reaction of all. This reaction is not of equal strength in all factors, but it affects them according to the value, the importance or the nearness of their relationship. In this way, continuous movement is ensured which is interminable, since the factors involved are infinite in numbers and unlimited in space.

The elements of infinity and continuity are represented by the arrangement of trigrams in a circle which has no beginning and no end and can be subdivided infinitely, although the *I Ching* contents itself with a limited number of factors which suffice to serve its purpose (in fact over ten thousand!). The movement of factors, however, is indicated by transforming the system from its abstract axial arrangement, (composed of universal principles of exclusively creative or receptive symbols), into symbols of temporal and individual life.

Unless intuition is translated into clear thought, it will have no effect on our life, because no force can act unless it is formed and directed. Thoughts or truths, on the other hand, which have been developed merely on the intellectual level, have to be transformed into direct experience in the deepest center of our being! Only then do they become part of ourselves and capable of shaping our life. Thus, in practical life, exclusive creativeness and exclusive receptiveness, as symbolized by the abstract prin-

ciples of Heaven and Earth, are modified by their elemental substitutes Fire and Water, which in King Wen's system are made the chief vertical axis of the diagram, while Heaven and Earth (KIÄN and KUN) are combined on the same axis with Thunder and Mountain respectively, *i.e.* with symbols which have a certain affinity with them, just as thunder cannot be without lightning (a burst of energy, closely related to the sun) and Mountain is the symbol of Earth in a particular formation. This shows that we are not dealing here with polar opposites, and that the arrangement of factors (trigrams) is not built upon contrasts, but on a temporal succession of events on the periphery. Thus time is a phenomenon of the surface of consciousness, is relative and of secondary importance, not dependent on the center but on changing standpoints in the progress of life.

The system of Fu Hi, therefore, is polar and axial, while the system of King Wen is to be read peripherally. Fire and Water, the elements of brightness and darkness, of heat and frigidity, are related as are *Yang* and *Yin,* insofar as the uprising flame contains a dark core like the light *Yang,* and the down-flowing water, due to its transparency, can be penetrated by light, corresponding to the light core of the dark *Yin.* We have already seen how the same characteristics are expressed in the linear symbols. But we have to point out in this connection that the line which forms the basis decides the direction: an unbroken (or light) line indicates an upward direction, a broken (or dark) line gives the trigram a downward direction.



According to this, Fire can be symbolized by a triangle which points upward, while Water is indicated by a triangle which points downward: △ ▽ both together symbolize the completeness of life, in which the triangles overlap, as shown here: ✡ which is a well-known meditative symbol.

Therefore it is said: "Water and Fire complete each other, Thunder and Wind do not disturb each other, Mountain and Lake exist in mutuality. Only in this way change and transformation are possible and all things can become complete." *(DC)* In the polar system of Fu Hi, this completion is indicated through a higher union of opposites on the same axis.

The system of King Wen, however, does not emphasize the opposites (except in the vertical axis), but rather the succession of the *Guas* (trigrams) in time, and therefore, on the periphery—starting with the first impulse or stimulus of life-energy in the sign of JEN, (THE AROUSING), which in human beings coincides with the awakening of consciousness.

But in order to do justice to these concepts, the nature symbols of Fu Hi have to be understood in a wider connection, as seen in concepts like DUI and SUN. In King Wen's system, DUI does not correspond to Lake, as a collection of water in a state of tranquillity or rest, but it symbolizes mainly the reflecting surface, comparable to the polished surface of iron (used as a mirror). Therefore the surface of a lake was compared with polished iron and even with the element iron itself, because iron when melted becomes liquid, and if further heated can evaporate like water, which later turns into fog and clouds. For this reason DUI is not only the immaterial emanation of light in form of reflection or of mirroring its surroundings, but also in the sense of evaporation into insubstantial fog or clouds, which are as volatile as thoughts on the surface of our consciousness. This does not mean that contemplative or reflective thought is without value, but only that it is not the main source of spiritual experience, and that even intellectual activity can be a valuable means toward our development. If in DUI the inner and the outer world converge, it can result in a feeling of serenity and joyfulness due to aesthetic or contemplative states of mind. Thus DUI combines three apparently different qualities whose common denominator consists in the subtle emanation of different phenomena.

Something similar can be observed in the case of SUN, which expresses physical motion like wind, as well as *emotion, i.e.* inner motion or feeling in a general sense. Wind or air is the penetrating ever moving element which is both life creating and preserving. It is materialized in wood, in the fibrous matter of plants and in the incarnate life of animals and men. In this way Wood (or trees) has become the symbol of transformation of an inorganic matter into an organic one; a process which is only possible under the influence of air.

But what happens to the other regrouped principles of Fu Hi's basic diagram? First of all, they are replaced by their elemental aspects. Secondly, each of them has a different meaning, as we shall see in the following table of trigrams *(Guas),* according to the level on which each symbol is experienced. Their meaning has become much more complicated than at the time of Fu Hi, in which the universal aspect had been mainly, if not exclusively, considered.

There is one thing which seems to have been consistently overlooked. There are eight trigrams, but only five so-called elements. This divides the original trigrams into two classes: those which are only universal principles, and those which at the same time are regarded as elements. A logical division into two classes is only possible if we regard the symbol Earth (KUN) with its counterpart Heaven (in the sense of the 'tangible' and the 'intangible', *etc.*); while Mountain (GEN) represents the material aspect of Earth as one of the five elements, or more correctly speaking, as ever recurring

transitional states which characterize our particular world. Though later Chinese commentaries have tried to hide this fact by assigning the first three trigrams to their corresponding elements in order to bring the whole series of *Guas* under one head, it is not only unconvincing but illogical and cannot conceal the fact that originally only five of the trigrams were regarded as 'elements', namely those following SUN, while the first three trigrams (KIÄN, KUN, JEN—Heaven, Earth, Thunder) are concerned with principles of a more universal nature and not of material phenomena like elements of terrestrial nature.

But let us consider first the pairs of trigrams which Fu Hi had placed on the same axis as corresponding opposites. King Wen conceived them as peripherally progressive developing and consecutive forces. He no longer conceived their polarity, if found on the same axis, but rather saw them as parallel forces, if he considered them at all from the standpoint of axis. For instance KIÄN ☰ is on the same axis with SUN ☴ , which on account of its two strong lines closely resembles KIÄN. It possesses the quality of receptiveness, without which no interaction can take place. This is indicated by its soft lower line, which opens itself to the surrounding influences, rising up in it like the sap in the trees. KUN ☷ likewise forms a new axis with GEN ☶ which is closely related to KUN and yet possesses the quality of creative strength in its top line. Its relationship to KUN leads to individuality, belonging to the realm of form.

Individuality, though transient, may change according to its inherent nature. Its change is not arbitrary, however, but according to the direction in which it moves. In other words, individuality can be transformed in a process of growth, but retains its character. It becomes wider and more all-encompassing and transparent until it reflects the whole universe and becomes one with it. This is all we can surmise and whether there is or is not a final state is beyond our imagination or experience. Our consciousness can only operate with finite values and within the dimensions of time and space. Thus we can only continue in the direction of the highest impulses inherent in our human nature, which determines the world in which we live. "The inner and the outer exist not against but for each other. Always then the presence of the basic vital center is expressed in the easy equilibrium of the two poles, and if one preponderates over the other, the result is a wrong relation to heaven and earth, to the world and to the self. Just as a failure to achieve the right center always implies a disturbance of the living whole, so the achievement of it demonstrates nothing less than the state in which the whole is kept alive in the right tension between the two poles."[1]

V

THE TEMPORAL SYSTEM OF KING WEN

The laws of men derive from the divine law, which is whole and single, which penetrates as it will to satisfy human purposes, but is mightier than any law known to men.

—HERAKLEITOS

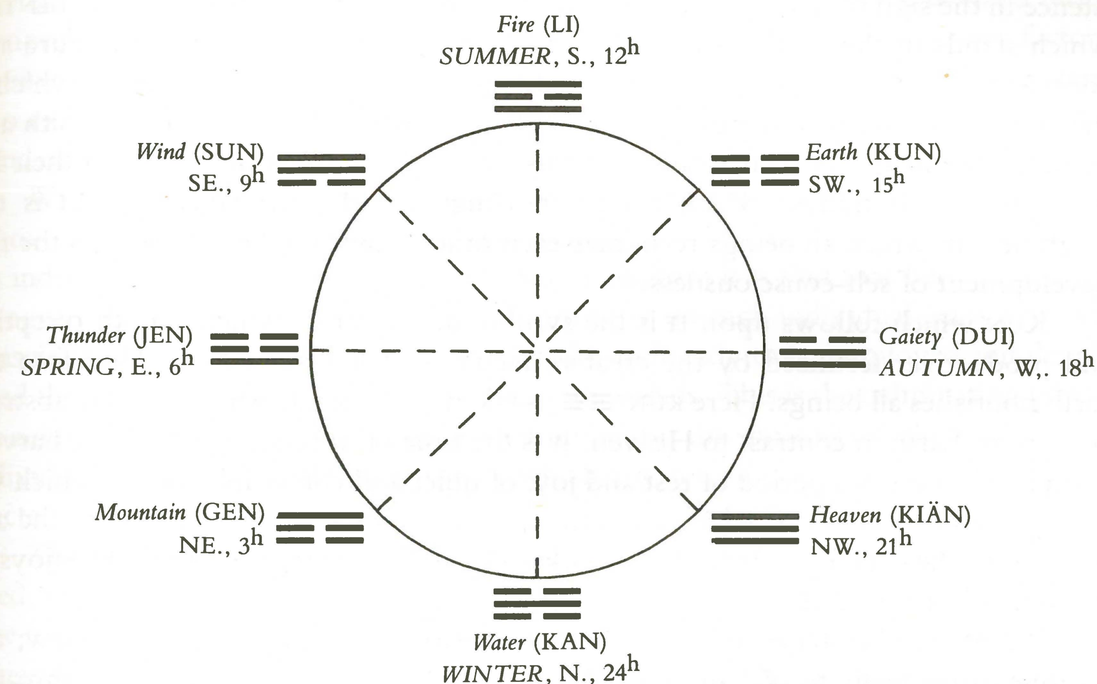
The so-called primordial system of Fu Hi, which goes back to the dawn of Chinese history, was replaced by the temporal system of King Wen and the Duke of Chou. They introduced the concept of time as a main feature into the development of human life. They regarded the four seasons as the principal cause of our time-sense. According to this attitude they abandoned the axial system of pairwise arranged qualities, which appeared as mutually compensating opposites. They rearranged these qualities independent of the original relationships in such a way that the various stages of life under the natural influence of seasons and secular conditions were reflected. They replaced the axial order with the sequence of life-conditions and forces in the circumference. They doubled the lines of the trigrams and converted them into hexagrams, in order to cover all probable events of life. "By observing the order (the laws) of the external world up to the last detail, and by pursuing the law of our inner world in its deepest essence, they arrived at the understanding of fate," says the *Shuo Gua (The Discussion of Signs),* which contains the meaning of the sixty-four hexagrams. In the *Da Chuan (Great Commentary),* it is said: "The *Book of Transformations* is all-comprehensive and great. It contains the *Tao* of Heaven, the *Tao* of the Earth, and the *Tao* of Man. It combines these three fundamental powers." *(DC)*

Thus, by combining intuition and creative imagination with clear thinking and observation of the laws of nature, we transform the visions of our heart into comprehensible symbols or into the language of the outer world in which we live. "While a symbol never ceases to be a vehicle of association or representation in the particular instance that calls it into being or discovers it to the attention, it becomes to the trained intelligence a vehicle of all associations or relationship and capable of representing anything that the seeker may desire to bring to his attention. There is a universal and underlying pattern of the eternal interrelationship of which symbolism is the most convenient outer identification. And because of this it may perhaps be seen that everything that is, no matter what its objective nature and function may be, is primarily a symbol."[1] Therefore it is said in the *Shuo Gua* "The holy wise ones of old made the *Book of Transformations* in the following way: they wanted to explore the categories of the inner law and fate. Therefore they defined the meaning *(Tao)* of heaven and called it the dark and the light. They defined the meaning *(Tao)* of the earth and called it the soft and the hard. They defined the *Tao* of man and called it love and justice. These three fundamental forces they took together and doubled them. Therefore, in the

Book of Transformations six lines always form one hexagram. The places are divided into dark and light ones, thereupon stand alternately soft and hard ones. Therefore the *Book of Transformations* has six places which produce the various lines." *(SG)*

LINES	6. YIN (dark)	— —	broken line (soft)	HEAVEN (essence)
	5. YANG (light)	——	unbroken line (hard)	
	4. YIN (dark)	— —	broken line (soft)	MAN (subject)
	3. YANG (light)	——	unbroken line (hard)	
	2. YIN (dark)	— —	broken line (soft)	EARTH (object)
	1. YANG (light)	——	unbroken line (hard)	

This provides the ground scheme which will be modified in each of the sixty-four hexagrams of the *I Ching*. Therefore, the placing and sequence of 'high' and 'low' (of noble and ordinary) depends on the different lines and the balancing of 'great' and 'small' in the overall symbol, and in the distinguishing of 'good' and 'bad' luck (favorable or unfavorable conditions) in the judgments." *(SG I)*



That this arrangement of forces corresponds to the actual process of our space-time conditioned world, is shown by the sequence of symbols if we follow them clockwise, and in the succession of the seasons (conditioned by the ecliptic of the earth-axis, which is the guiding principle of our time-sense) in their circular course. We start with the point signifying the dynamic appearance of life-force (energy) and corresponding to the advent of Spring in the rhythm of nature. In this sense we can also say that the sequence of symbols, according to their dynamic value, has been replaced by the sequence of their appearance in time.

In nature things do not follow each other in a straight line (which is a characteristic of our logic), nor according to our assumed priority of dynamic or receptive values, but after the rhythmic fashion or periodicity of a pendulum, in which the direction of movement appears as an alternation of impulses. In the same way, the rhythm of nature alternates between periods of activity and passivity, creativeness and receptivity. Upon the creative stimulus of JEN ☳, which marks the east, we have the ris-

ing sun and Spring, followed by growth and inner development, represented by the soft and receptive symbol of SUN ☴ . Therefore it is said: "All beings come into existence in the sign of JEN. JEN is in the east. They grow in the sign of SUN (THE GENTLE) which stands in the south-east. Abundance means that all beings become pure and complete." *(SG II)* They attain their full maturity in the brightness of LI ☲ , which is the symbol of fire, of warmth, as well as of noon, when the sun is in the zenith and beings at the height of their vitality. At this time, beings are at the height of their involvement with things, which results in clinging and possessiveness. "LI is the brightness in which all beings recognize each other," says the *Shuo Gua*. It is the full development of self-consciousness.

KUN which follows upon LI is the symbol of the earth, which is both receptive and productive, fertilized by the creative faculties of light and heat. Therefore the earth nourishes all beings. Here KUN ☷ is taken as the fertile soil, not as the abstract concept of Earth in contrast to Heaven. It is the time of harvest, and with the harvest completed, there is a period of rest and joy, of quiet and contemplation, in which we give ourselves account of what has been achieved. This time corresponds to the autumn or to the evening, after a day's work and toil. Therefore it is said: "He enjoys in the symbol of DUI ☱ ."

But after this interval of rest and contemplation, the struggle begins anew; the creative forces begin to stir, and this all the more so as the forces of darkness threaten to overwhelm life. The winter and the darkness of the night are at hand. "He struggles in the symbol of KIÄN. KIÄN, here, is the symbol of north-west. It means that the darkness and the light stimulate each other." *(SG)*

So, again, KIÄN is not the pure principle of heaven, but of the creative forces within earthly life, in the struggle of daily existence. Meanwhile the year reaches the darkest and coldest season. The winter and the day have given place to darkness and night. They are symbolized by KAN ☵ , THE ABYSMAL (the dark gorge, into which the waters fall). It has its place in the north. Finally the exertions through which life has maintained itself during the darkness of night and winter, come to their completion and fulfillment in the symbol of GEN ☶ : KEEPING STILL, the quietness and steadfastness of inwardness, which rests solidly on the earth like a mountain, but towers into the sky (the element of light, symbolized by the strong top line). Therefore it is said: "He exerts himself in the sign of KAN, THE ABYSMAL, he completes himself in the sign of GEN." *(SG II)* GEN has its place in the north-east. And as a mountain collects the clouds around its summit, the latent energies which were thus concentrated and nursed during the quietness of the winter or the night, break forth again in lightning and thunder. The stimulating energies of life are released again. The cycle of the year

is completed, and a new one is about to begin. And in the smaller cycle of the day, it means the rising of another day's sun in the east.

But there is a bigger cycle to be considered, bigger than that of the day and more comprehensive than that of the year: the cycle of human life. Here the various factors assume a spiritual significance. JEN ☳ is the *élan vital,* with which a new being steps into existence; SUN ☴ is the forming principle, the stage of receptivity, in which mind and body are shaped (formation of character).

With LI ☲ consciousness reaches maturity. The being is no longer merely a receptive and reproductive instrument, but begins his own activity, fully conscious of his individuality and the world around him. Therefore it is said that here the beings recognize each other for the first time. From now on each individual leads his own conscious life, with his spiritual faculties awake and ready to be employed and developed through experiences in the outer and inner worlds. This is the culminating point, the zenith of physical life and the decisive moment for the spiritual development of the individual—because, if the inner forces which are in readiness to be utilized are neglected, they quickly dry up and will be crippled for the rest of life.

The next stage is that in which experiences and mental acquisitions are assimilated, digested and integrated. It is a second period of receptivity, in which things mature inwardly in each of us. Outwardly we are devoting ourselves to our family or to society and thus are serving our fellowmen, our ideals or whatever fills our active life. A new struggle ensues.

This time it is not a struggle for creating a position, but a struggle for spiritual values. Therefore, only here do we find ourselves in direct contact with the universe, under the symbol of the spirit, the supreme light and principle of creativeness: KIÄN. For the first time it becomes of vital importance to ask ourselves where we stand in life and in connection with that which is greater than our momentary existence. For the first time we see ourselves in the midst of a universe from which we sprang and into which we go at the moment of death.

Only the human mind which has developed all its faculties and has ceased to be involved in activities of worldly gain and loss, is able to step into direct relationship with cosmic reality. But the struggle cannot be won merely by contemplating the forces of light and darkness; we have to go through the deepest valley of suffering and renunciation. The struggle can be won only by acceptance of both the forces of light and darkness in their full significance: as the creative and the receptive, the male and the female, the strong and the soft. By embracing in our innermost being both sides of reality, the peace of final realization can be won—the completeness and knowledge of the Wise. Therefore it is said: "He toils in the sign of THE ABYSMAL (KAN) and he is

complete in the sign of KEEPING STILL (GEN)." *(SG)*

The symbol Mountain finds here its highest expression and is a good example of the fact that the meaning of each symbol depends on the plane in which it is used, and that it changes its meaning according to its context. For this reason it is necessary to classify the symbols both ways: according to different levels of understanding and to their contexts.

The *I Ching* has given rise to innumerable misunderstandings, because the people who used it had no knowledge of the meanings of the symbols used therein. They did not know that a symbol is not a fixed concept, but a multi-dimensional sign which has as many facets as any form of life. While retaining its original character, a symbol reveals different meanings on different planes of experience. GEN is the meeting place of life and death. "It is the symbol of the north-east, where all beings' beginning and end is achieved," says the *Shuo Gua*. It may thus be the symbol of the physical development of life, representing the embryonic state before birth, or spiritual rebirth and liberation. Or, we may take the next following sign, JEN: if it is related to the cycle of the day, it means sunrise; if related to the cycle of seasons, Spring; if related to the cycle of life, it means birth or the awakening of consciousness. In combination with GEN it is represented by the Thunder-Cloud or the Dragon, the picture of stimulating forces in nature as well as in the human soul. It is as subtle as life itself, in that it reacts to its surroundings, develops in time and grows, if put into fertile soil, *i.e.* into congenial ground. It preserves its identity, as life does: not by remaining unchangeable, but by its organic continuity and spiritual core which ever creates the adequate form. In short, a symbol in the highest sense is a living center of force, a seed of creative power.

No organism, and much less any sentient being, springs directly from Heaven (or the universe, as we would say) — or from primordial elements. Nor can the primitive form of life enter into direct communication with the universe or its unmodified principles. It cannot even conceive anything universal or unlimited in time and space. This may be possible for the mature mind, for the highest forms of consciousness. Therefore the temporal system of King Wen takes into account biological and psychological development in time. It places at the beginning of its list of trigrams the primordial principles of Heaven and Earth (KIÄN and KUN) together with a mysterious force — that of lightning and thunder (whose origin we do not really know up to the present day, though we give it the name of electricity and use it in various forms). We distinguish the so-called elements or familiar forms of nature one from another, such as wood, iron, fire, water, *etc.*

Therefore Heaven and Earth, as well as that heavenly force which we call electricity, form a category by themselves, although in the eyes of King Wen they appear as

spiritual qualities. The darker the night, the brighter the light of the spirit. Cosmic forces become all the stronger in their effect and influence as earthly forces interfere less with them. So long as the organism is occupied with physical growth, there is little room for spiritual activity. Therefore, the autumn of life or even the winter of old age is the time for discovery of the deepest values. In ancient China, as also in most oriental countries, old age was not despised nor cast aside (as in the modern West), but honored and appreciated. Even though everyone does not become wise with age, his judgments are no longer based on self-interest, but rather on a more impartial attitude that stands above the momentary interests of the day. Such statements have been collected by the wisest and holiest men of China, as we see in many of the "Judgments."[2]

"Confucius himself said that he was the intellectual heir of King Wen, the father of the founder of the Chou dynasty. He also implied, in a passage which is somewhat vague, that he looked upon the Duke of Chou, a son of Wen, as his inspiration. Chinese tradition, from a very early time, has regarded the Duke of Chou as the source of Confucian ideas and sometimes even as the founder of Confucianism, notwithstanding the fact that he lived more than five hundred years before Confucius. We have a good deal of information about the early Chou rulers in the *Book of Poetry,* in bronze inscriptions, and especially in the *Book of History;* some sections of the latter work seem to be from the hand of the Duke of Chou himself. In some respects these documents show a similarity to the ideas of Confucius that is quite surprising."[3]

VI

REMNANTS OF EARLY TRADITION

Man, who is an organic continuation of the Logos, thinks he can sever that continuity and exist apart from it.

—HERAKLEITOS

In connection with the observations in the previous chapters, we should not overlook the fact that in some of the older commentaries nuggets of wisdom are found which, even when we bypass the majority of the so-called 'Ten Wings',[1] should not escape our attention. The *Shuo Gua* seems to be based primarily on a much older tradition which reflects the main concepts, a world-view, from which the *Book of Transformations* grew. According to this tradition, "Man takes part in the forms of Heaven and Earth." He has his roots in the universe as well as in the earth. And as it is said in the *Great Treatise* (*Da Chuan* or *Hi Tsi Chuan,* in which general observations and individual hexagrams are discussed side by side): "By assimilating himself to Heaven and Earth, he will not get into conflict with them. He enjoys Heaven and knows his destiny; therefore he is free from worry. He is content with his situation and genuine in his sympathy, and is honest in his compassion. Therefore he is able to give love." Or, as it is said in another part of the same commentary: "Wisdom exalts, morality (or ethics) makes one humble. Exaltedness imitates Heaven. Humility follows the example of the Earth . . . What is above form is called *Tao*. What is within form is called 'thing'." *(DC)* Thus, the universal and the terrestrial, the formless and the form, the transcendent and the immanent, the immaterial and the material, or Heaven and Earth are defined. Here in a few words the whole philosophy of life is contained. People who could express such lofty ideals were certainly not confused thinkers, and if later times tried to project their own speculations, it was certainly not the fault of the originators of this ancient system. This same condition applies to the eight pictures or symbols, which are used in the hexagrams and trigrams. Though they were derived from nature, from simple experiences of life, the implications go far beyond them. As with all symbols, they have a different meaning on different levels of thought and experience.

"The names attached to them sound unimportant, but their implications are great. Their meaning is far-reaching, their judgments are lucid. The words are symbolical but adequate. Things have been openly explained, but they contain a still more profound mystery." *(DC)*

We have not only to explore which meanings the ancient Chinese attached to their symbols, but we have to find out how far these meanings are applicable to the conditions of our life, because the *Book of Transformations* aims to depict the human situation in general, not only a particular epoch or a particular civilization. In contrast

to the Bible, it does not describe the history and the religious beliefs of a particular tribe, interesting as it may be, but is concerned with the human situation in general. Thus it is valid for humanity as a whole, and therein lies its importance.

Translation of this book was difficult, since it was not concerned with static values as in Western logic, but with a thoroughly dynamic world-view, the structure and framework of which were determined by the law of regular recurrences of certain events, which we experience as rhythm, but which contains subtle alterations. We may speak, for instance, of four seasons, but no single season repeats itself in every detail. The cold season is cold and the warm season is warm, but how cold or warm it is, is beyond our knowledge. The time of the different seasons is approximately known, but different in each single case.

The genetic code which applies to all living organisms is scientifically known, and yet there are infinite (countless) individuals, because the combinations are limitless. Thus we are left with only approximate values with probabilities, statistics. Even a crystal, though it has certain inherent form-tendencies, seldom equals exactly another crystal of the same type. There is an infinite variety of snowflakes, though theoretically they all should be uniform.

The Chinese, it seems, have always been efficient observers of nature, human nature as well as 'outer' nature, and they have realized their close connection and never separated them as sharply as has occurred in Western cultures. This observance of nature has prevented them from forming a rigid religious and philosophical system, opposed to change and following the dictates of verbal logic and abstract concepts, except under the influence of foreign religions or philosophies. Thus most of the eight trigrams can be seen as various states of imbalance between the forces of creativeness and receptivity, which on account of the inherent imbalance or irregularity, are always compelled to strive after a new balance of forces.

VII

THE BASIC SYMBOLS OF TRANSFORMATION

If certain inner connections become evident, they begin to impress themselves on our consciousness and to guide it.

—JEAN GEBSER

The eight basic symbols (trigrams or *guas*) are not static states, but principles of change according to law, principles of transformation. They are momentary events which occur again and again in the same form and which therefore appear to us as constant. They always react to circumstances in the same way, and change according to the inherent nature of their components. In spite of their momentariness they proceed in a certain direction, and can be reduced to a common denominator. According to our standpoint, we may see them in terms of physiology, philosophy, psychology or metaphysics, as well as from the points of view of movement, internal relationship, biological or material properties, *etc*.

Even if some of these symbols are seen as elements, we must not forget that they are not elements in the sense of physical constants, but are transient and ever-recurring conditions of our experience, which enable us to see this world as an objective reality. However, before we can make use of these symbols, we must define them, insofar as this is possible, with symbols. We cannot put them into narrow confines or limit them in any way, but we can give them a certain direction. We must ascertain their meaning on different levels. We cannot mix up the meaning that applies to the material level with a meaning of a psychological condition, or a concrete meaning with a purely spiritual one. We must always try to remain in the same category or on the same level, in order not to deceive ourselves with semantic speculations. What I mean may be made clear from the table at the end of this chapter.

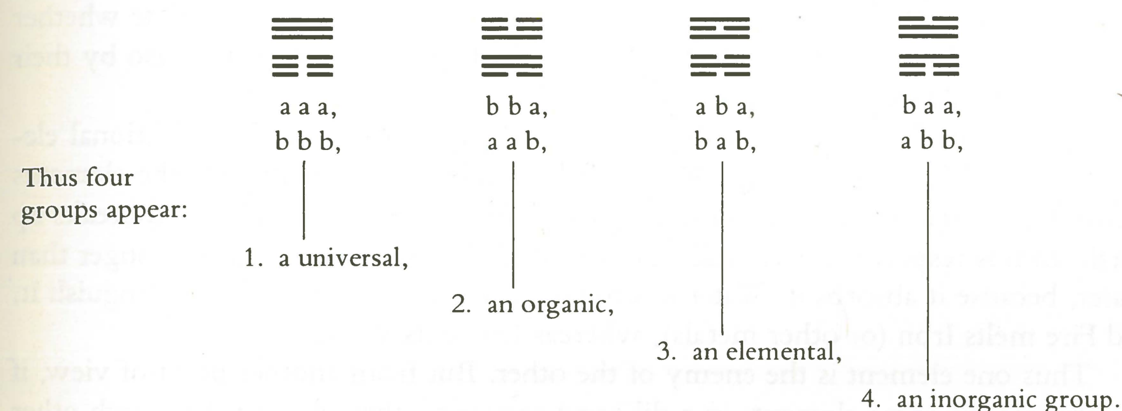
Furthermore, I want to draw attention to the fact that the same symbol can assume entirely different functions, according to whether it is related to human life, to nature, or to states of aggression. The trigram which in general has been associated with Wind corresponds on the psychological level with the concept of 'penetration' or the function of 'feeling'. But as an element it is called Wood. Wood is the final product of the life-unfolding of a tree. Air similarly manifests itself in the living breath of man and animal. The moving, penetrating quality of air manifests itself in nature as wind.

In a similar way, Lake is not another expression for water (in the sense of the dark and unfathomable depths and the dangers connected with it); instead Lake stands for reflection or the quality of a mirror, in both the physical and the psychological sense. It depicts the reflecting surface of a piece of iron or other metal, which is regarded as the element that displays the opposite qualities of wood or of any organic matter.

Fire and Water, as the bright, warm, upward-moving and the dark, cold,

downward-moving elements, are easy to understand. Equally obvious is the symbol Earth, in the sense of something formed and solid—not in the sense of the abstract counterpole to Heaven's transcendental or universal quality. Earth as the formed and solid is depicted in the image Mountain. But, as contrasted with Heaven, it is the receptive counterpole. Thus, the first three symbols: Heaven, Earth and Thunder, the invisible, transcendental forces of creation and receptivity form a class by themselves and remain pure principles. Thunder stands for all that stirs up latent energies and stimulates them, such as the forces of electricity which are released in the lightning flash, playing a similar role in nature as inspiration does in human psychology.

Let us now investigate the structure of the trigrams from their linear composition:



I call the first group or pair of polar opposites 'universal', because it contains the general principles of activity and passivity, or better: creativity and receptivity (the latter being a very positive property) in the purest, *i.e.* unmodified, form: three unbroken lines and three broken lines.

I call the second group 'organic', because it contains characteristics of a living organism: impulse, penetration, and assimilation; in other words, the *élan vital* in its creative and receptive (transforming) aspect.

The third group is 'elemental', insofar as it contains such elementary forces as Fire and Water, which are found in differing degrees as heat and liquids in the organic as well as the inorganic realms.

The fourth group I have called 'inorganic', because it reflects the qualities of matter, *i.e.* inertia and volatility: the Mountain and the rising mist from the Lake, a picture

of a peaceful, quasi-static relationship, in contrast to other pairs of complementary opposites.

A polarity is demonstrated here which exists in each pair of trigrams and in hexagrams. The organic and the inorganic form a further group, in the same way that the universal and the elemental form a further group. This may be seen also in the visual structure of these signs.

The trigrams of the universal and the elemental groups are symmetrical (vertically divided): $\substack{aaa,\\ bbb,}$ $\substack{aba,\\ bab,}$ not however the two others: $\substack{bba,\\ aab,}$ $\substack{baa,\\ abb,}$. This indicates that the qualitative polarity is not the only kind possible. A second type of polarity consists in the reversal of lines (*i.e.* creating a mirror image). We shall see different kinds of structure-reversals in further representations of hexagrams, through which a new relationship of trigrams, constituting the hexagrams, will become visible. In this way the five elements of life-effecting forms will not only by their presence indicate whether they are beneficial, hindering, destructive, intensifying, or neutral, but also by their mutual relationships.

The Sino-Tibetan diagram (reproduced on page 53) of the five traditional elements may serve as an example. It shows the origin and dissolution of the elements according to their mutual relationships. Wood, for instance, penetrates and breaks up Earth. In this respect it proves itself the stronger element. But Earth is stronger than Water, because it absorbs it. Water is stronger than Fire, because it can extinguish it, and Fire melts Iron (or other metals), whereas Iron cuts Wood.

Thus one element is the enemy of the other. But from another point of view, if we observe the same elements in a different sequence, they also can help each other and produce each other. Therefore it is said that Fire is the mother of Earth (insofar as it produces ash, and fiery lava coagulates into rock and finally produces Earth, which in a wider sense produces Iron). Iron melts and becomes a liquid, like Water, while vegetation is nourished by liquids and finally produces Wood. Wood, again, is the mother of Fire, and so the circle of evolution is complete.

According to Chinese tradition this is depicted by the circle of evolution surrounding a five-pointed star, drawn in a consecutive manner, but in five different colours, which correspond to the colours of the elements, as shown in the surrounding squares. The sequence of the elements indicates their mutual destruction. The colours also correspond to the animal symbols. Their names as well as those of the elements have been given in Tibetan (with English translation), as it was in Tibet that I first came in touch with the living tradition of the *I Ching*. While trying to trace the origin of these symbols, I hoped to find valuable information in Legge's well-known translation, but I was disappointed by the dryness of the translation, which in spite of philo-

logical accuracy, resulted in words that conveyed no sense. (Legge himself admitted it and called the hexagrams ". . . a farrago of emblematic representations".) Other translations did not fare much better; on the contrary, they were mostly the products of philological scholarship and untenable theories. But I was fortunate enough to become acquainted with Richard Wilhelm's masterly translation and interpretation in the German language. For the first time the *Book of Transformations* began to make sense and subsequently became the basis of my studies. In the meantime a good English translation was produced by Cary F. Baynes, and now the *I Ching* has become one of the most famous books of world literature.

VII • BASIC SYMBOLS OF TRANSFORMATION

INTERPRETIVE MEANINGS OF TRIGRAMS ON DIFFERENT PLANES

THE EIGHT TRIGRAMS	☰	☷	☳	☴	☲	☵	☱	☶	
NAMES	KIÄN	KUN	JEN	SUN	LI	KAN	DUI	GEN	SYMBOLS
IMAGES	HEAVEN	EARTH	THUNDER	AIR, WIND, WOOD	FIRE	WATER	LAKE, MIST	MOUNTAIN	
YANG-YIN	YANG	YIN	YANG	YIN	YANG	YIN	YANG	YIN	YANG-YIN
RELATIONS	FATHER	MOTHER	1st SON	1st DAUGHTER	2nd DAUGHTER	2nd SON	3rd DAUGHTER	3rd SON	RELATIONSHIP
MOVEMENT	(+A) up	(−A) down	(+B) up	(−B) down	(+C) up	(−C) down	(+D) up	(−D) down	MOVEMENT
GENERAL PRINCIPLES	CREATIVE	RECEPTIVE	EXCITING	PENETRATING	BRIGHT	DARK	REFLECTING BUOYANT	STEADY	GENERAL PRINCIPLES
	ACTIVITY	PASSIVITY	IMPETUS	SENSITIVITY	THE FORMED	THE FORMLESS	LIGHTNESS	HEAVINESS	
PSYCHOLOGICAL QUALITIES	STRENGTH	SURRENDER	STIMULATION	RESPONSIVENESS	CLEARNESS	UNCERTAINTY	GAIETY	QUIETNESS	PSYCHOLOGICAL QUALITIES
	TIME-EXPERIENCE	SPACE-EXPERIENCE	VOLITION	INTUITION	DISCRIMINATION	EMOTION	OBSERVATION	EQUANIMITY	
	DURATION	EXTENSION	IMPULSE	ASSIMILATION	LOGOS	EROS	INTUITIVE VISION	CONCENTRATION	
GENERAL QUALITIES	IMMATERIAL	MATERIAL	VITALITY	PERVASIVENESS	SOLAR FORCES	LUNAR FORCES	VOLATILITY EVAPORATION	SOLIDITY INERTIA	PRINCIPLES OF NATURE
STATES OF BEING	UNIVERSAL		ORGANIC		ELEMENTARY		INORGANIC		
STATES OF AGGREGATION	FORMLESSNESS	FORM	MOBILITY	GASEOUSNESS	HEAT	COLD	CHANGEABILITY	RESISTANCE	
QUALITIES OF NATURE	ENERGY	MATTER	FERTILISATION	GROWTH	INCANDESCENCE	FLUIDITY	EVAPORATION	INERTIA	
POSITION IN TIME AND SPACE, SEQUENCE	21^h NORTH-WEST No. 6	15^h SOUTH-WEST No. 4	6^h EAST (SPRING) No. 1	9^h SOUTH-EAST No. 2	12^h SUMMER SOUTH No. 3	24^h WINTER NORTH No. 7	18^h AUTUMN WEST No. 5	3^h NORTH-EAST No. 8	SHUO GUA *Chapter II*
CYCLE OF LIFE	ENDEAVOUR STRUGGLE	DEVOTION SERVING	BEGINNING OF MOVEMENT	MATURING RIPENING	VISUALITY COGNITION	PAINS EXERTION	HAPPINESS, SERENITY	PERFECTION COMPLETION	
PRINCIPLES & REACTIONS	CREATIVE CONQUERING	RECEPTIVE SURRENDERING	EXCITING MOTION	PENETRATING SOFT	CLINGING DEPENDENCE	ABYSMAL (DEEP) DANGEROUS	GAYNESS JOY	KEEPING QUIET STANDING STILL	SHUO GUA *Chapter III*
PARTS OF BODY	HEAD	BELLY	FOOT	THIGHS	EYE	EAR	MOUTH	HAND	
FUNCTIONS	AWARENESS	DIGESTION	MOBILITY	RECEPTIVITY	VISIBILITY	SPACE	NOURISHMENT	RELIABILITY	FUNCTIONS

VIII

THE SYMBOLIC ELEMENTS AND THE CHINESE ZODIAC

Even the material things, just as they are experienced and represented by man, can be an expression of the mind, a language of the spirit.

—OTGER STEGGINK

If we contemplate the traditional sequence of the fundamental symbols of the *Book of Transformations,* it becomes clear that the first three, namely KIÄN, KUN and JEN represent abstract principles, while the following five symbols correspond to the ever-recurring states of matter, such as solidity, fluidity, incandescence, gaseousness or evaporation; in other words, states of aggregation which correspond in general to the ancient elements such as earth, water, fire, air. They are associated with certain characteristic qualities and tendencies of expansion and motion. What the Chinese call 'elements' plays an important role in their philosophy and psychology and represents certain tendencies of behavior of both matter and energy, corresponding to the Chinese and Tibetan animal symbols of the zodiac. I encountered them for the first time in Tibet, together with their associated colours, as you will see on the following pages (pp. 53-59). The psychological qualities of these twelve animals are neither noble nor ignoble, neither pure nor impure, neither spiritual nor material, neither beautiful nor ugly. But each of these qualities can be assigned to either the highest or the lowest stages of life.

In western cultures the pig or the boar, the rat or the mouse, the dragon or the snake may be regarded as belonging to lower forms of life, or they remind us of qualities which we detest. Not so in the East. There, the dragon is a highly respected symbol. He dwells in the depth of space or in the wandering clouds, which can take all sorts of forms and seem to appear from nowhere and to disappear into blue air. And yet, the clouds harbor a force which stirs up nature and which can be both destructive as well as beneficent, refreshing and relaxing, fearful and terrifying. It is comparable to the force of intuition, to the flash of inspiration, which may be the source of good or may turn into a curse.

While the dragon is extra-terrestrial, the snake belongs to our familiar space (like the element fire), and is associated in the East with secret knowledge, but also with cleverness, inscrutability and distrust. Its qualities can serve higher purposes as well as mundane ones, depending on the combination of forces which are contained in the hexagram, relating to a particular moment in the life of an individual. It goes without saying that the time of birth is of special importance, because it presupposes the formation of a particular character.

Boar and Mouse (or Rat), on account of their coordination with Water, the down-flowing element of the dark invisible space, have in common the exploration of

what is hidden, the exploration of the depths of our consciousness. Even in India, the Rat is the symbol of an exploring, deep-diving mind. Therefore *Ganesh,* the remover of hindrances, is depicted as riding on a rat. Without intending to suggest that ancient China was in any way influenced by India (or vice-versa), it shows a fundamentally different concept from the West; a concept less dependent on human prejudices. However, the traits of Boar and Mouse do not hide the danger of falling into a bottomless abyss, if we dare to explore the limitless depth without inner strength and preparation. On a primitive or unenlightened level these symbols can also indicate mental darkness, passions, sensuality, materialism, or cleverness in mundane life. Therefore, they may indicate a certain intellectual versatility.

The Sheep, which has been associated in the West with stubbornness, herd-consciousness, stupidity and lack of courage, signifies in ancient China harmless gaiety and a happy temperament which has its origin either in a superficial or in a mature character and in the good fortune of a well-lived life in clarity and inner balance.

The Dog appears to us as a servile, earth-bound or dependent animal, but it is also a symbol of reliability, of faithfulness, selfless sacrifice, devotion, friendship, and the 'constancy of heaven'.

The Monkey may be a picture of the waywardness and inconstancy of our consciousness which jumps from object to object, but it may also be the symbol of a vivacious character or of a quick mind.

The Bird is an example of easy mobility. However, a bird is not confined to tangible objects, but moves freely about in the air, just as thoughts move freely in space. Their value depends on their loftiness and their permanency.

The Horse is quick and temperamental. Its nature is fiery, but its action depends on the rider.

The Cow and its male counterpart are not to be so easily upset. But once excited, they blindly pursue their aim. The Cow, however, is also an example of motherly love. It is patient and constant, but limited intellectually; therefore the expression 'he is sewn into a yellow cow-hide' means that the person in question is governed by prejudices and conventional ideas.

In Tibetan representations, each species of animal is represented by its common name or picture, without emphasis on its sex. The cow is generally shown as a horned animal which might be interpreted as a bull, ox, or cow. The Chinese tradition, however, makes it clear that originally the cow was meant as a symbol of receptivity and the provider of nourishment. But in the measure in which the *Book of Transformations* developed into a characterology, the animal-symbols were more and more generalized, or freed from the notion of a particular sex.

Similar changes had occurred with the symbol of the Bird, which originally had been represented by the Cock. But since the Cock had been associated with the early morning hours, it did not fit into the system of King Wen, where either the afternoon or the autumn were symbolized by the Bird. It was therefore more adequate to replace the Cock by an unspecified bird. In the early Chinese tradition we find, by the way, another bird symbol, namely the pheasant which, due to its colourful and shining plumage, was associated with the element Fire. But like all esthetic beauty, this symbol was concerned merely with outer appearances and not with character. Therefore the later tradition (as in that of Tibet) connects the fiery temperament of the Horse with the element Fire, while the Dragon, a non-terrestial symbol, occupies a mediating position. These changes, however, do not alter the basic principles of this book, but rather expand its meaningfulness. It is probable that the symbolism of the Zodiac was a later addition.

Tiger and Hare are aspects of Spring; the first in its aggressive character, the latter in its more peaceful temperament, which represents a healthy kind of sexuality rather than a violent self-assertion.

The meaning of these animal symbols depends first of all on the four seasons, and on the five elements connected with them. We therefore have to be careful in interpreting them and should not be misled by conventional opinions. The connection with the five elements gives us important clues. They direct our attention to the fact that the four animal symbols which represent the transition from one season to the other (*i.e.* from Winter to Spring, from Spring to Summer, from Summer to Autumn, from Autumn to Winter) are associated with the element Earth, the central and therefore mediating element, which is the basis of all other elements. The key-number five in the center of the so-called Magic Square corresponds to this basis.

According to Chinese tradition there are not only five elements, but also five tones in the scale of classical Chinese music (as in that of ancient Greeks and other Mediterranean countries), five kinds of taste, five planets, five virtues, five main organs of the human body, five kinds of weather, five colours, *etc.* In Buddhist times, five sacred mountains were regarded as inhabited by five transcendental Buddhas. Thus the number five has always played an important role in Chinese culture, perhaps because the hand has five fingers. Even Roman numerals are based on this fact.

A magic square with the key-number five in the center produces equal results if its numbers are added in a straight line, either perpendicularly, horizontally, or diagonally. The sum total is always fifteen: $1+5+9=15$; $8+5+2=15$; $3+5+7=15$; $4+5+6=15$; $8+3+4=15$; $4+9+2=15$; $2+7+6=15$; $6+1+8=15$; Magic squares were also constructed in Europe, as we know from Dürer's famous *Melancholia.*

The four animals associated with the element Earth are Bull (or Cow) in the north-east, Dragon in the South-east, Sheep (or Ram) in the south-west, and Dog in the north-west. Tiger and Hare belong to the element Wood, or the organic principle. Serpent and Horse belong to the element Fire; Boar and Mouse belong to the element Water, the cold and dark element of depth.

The organic principle is in the east, the origin of light and life; the inorganic occupies the opposite direction, namely the west. Warmth and brightness are in the south, darkness and cold (Winter) in the north. The twelve animal symbols correspond to the twelve months of the year; not to the months of the solar year (which is an artificial time-division of comparatively recent date), but to the original moon periods of thirty days (approximately). These periods, however, are not in conformity with the solar year, so that a number of days have to be added to them every year. They are regarded as time of rest and (formerly) religious festivities, usually for eighteen days. The months of the lunar year do, therefore, not coincide with the astrological signs used in the West. The Sino-Tibetan months moreover are not called according to the names of the animals associated with them, but simply as first, second, third, fourth month, *etc.*, beginning in the north-east. Apparently the twelve symbolic animals of the Chinese zodiac were amalgamated with the *Book of Transformations* in a later period, such as that of King Wen, because in his system Thunder, or THE AROUSING (JEN) was placed in the east, while THE PENETRATING OR GENTLE (SUN) was associated with the south-east. JEN and SUN eventually were exchanged in the course of time, but this put them out of harmony with King Wen's system, which in all other respects had been meticulously followed.

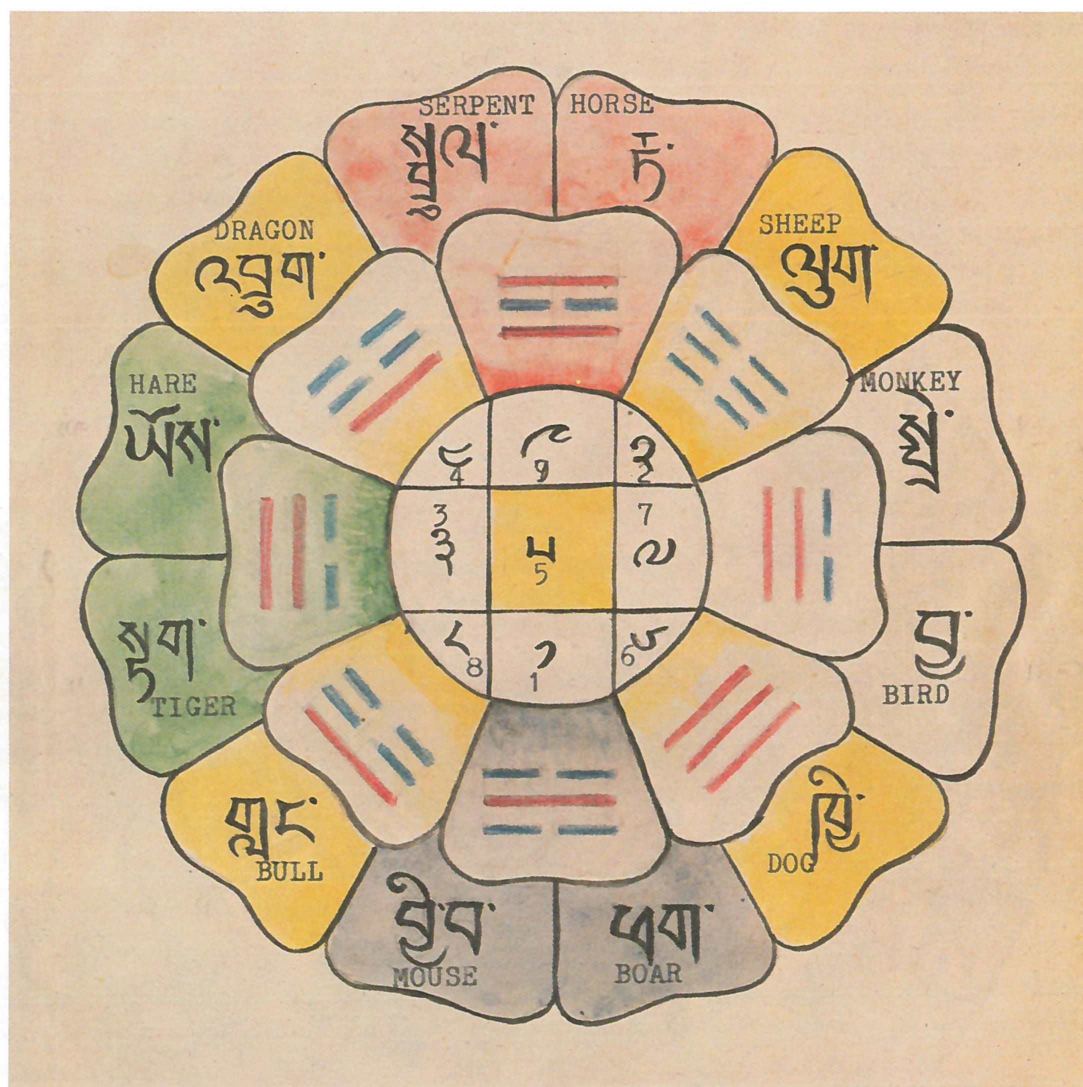
In the succession of animals, a strong and a weak animal are always combined in the same element, for instance: Tiger and Hare, Horse and Serpent, Monkey and Bird, Boar and Mouse. They show side by side aggressive and passive properties in the same category, assertive and timid beings within the same element.

If we combine the five elements with the twelve animals, we arrive at a cycle of sixty years (5 × 12 = 60), which is generally regarded as a century of human life, or the average life-span of man. Those who attained a higher age were regarded as living in a second life, in which similar experiences repeated themselves on a higher level. The idea of periodicity plays an important role in Chinese life. Things do not repeat themselves in exactly the same way, but there is a certain similarity of events which allows us to formulate a universal law: the law of periodicity, which reveals itself in the seasons as well as in the course of heavenly bodies.



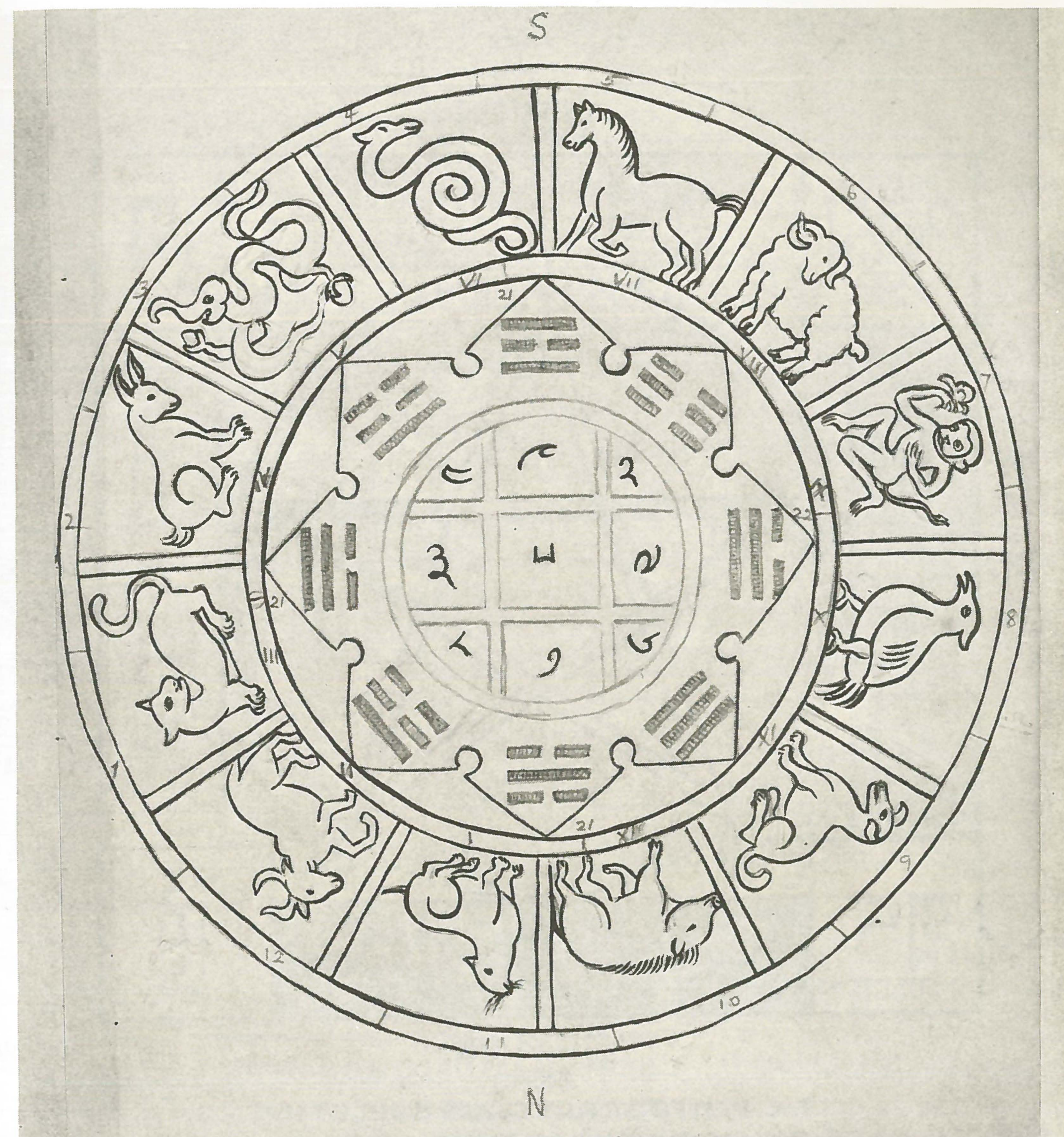
Based on a Tibetan colour-print

SINO-TIBETAN TORTOISE
WITH ZODIAC ANIMALS, TRIGRAMS AND MAGIC SQUARE



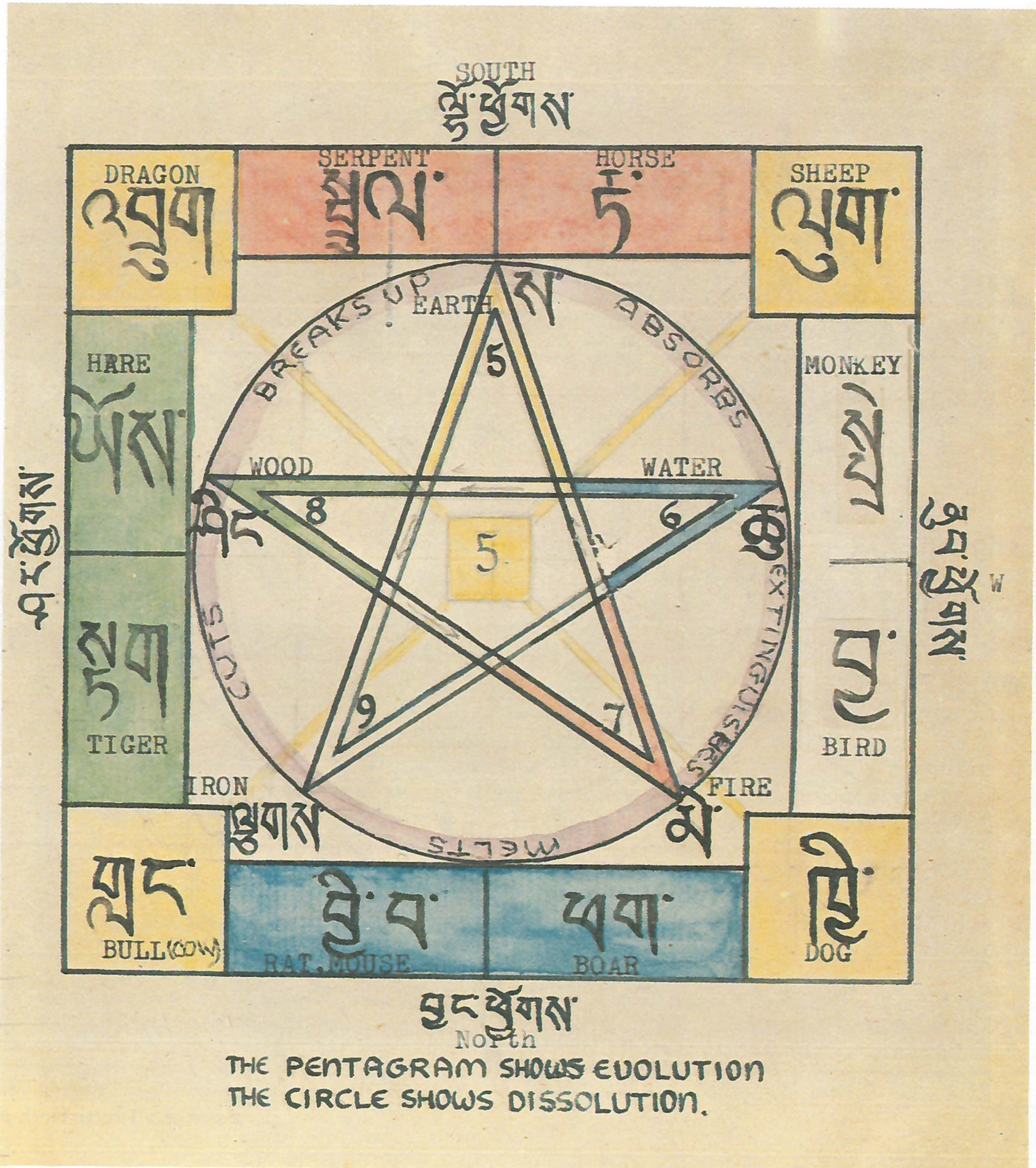
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SINO-TIBETAN ZODIAC ANIMALS, ELEMENT COLOURS, TRIGRAMS AND MAGIC SQUARE



Based on a Tibetan block-print

SINO-TIBETAN ZODIAC ANIMALS, TRIGRAMS AND MAGIC SQUARE



Based on a Tibetan colour-print

THE FIVE ELEMENTS AND THEIR CORRESPONDENCES

ELEMENTS AND THEIR CORRESPONDENCES

ELEMENT	WOOD	FIRE	EARTH	IRON	WATER
TIBETAN & CHINESE IDEOGRAM	ཤིང 木	མེ 火	ས 土	ལྕགས 金	ཆུ 水
EVOLUTION	Producing Fire	Producing Earth (ashes)	Producing Iron	Producing Liquid	Producing Wood
DISSOLUTION	Breaks up Earth	Melts Iron	Absorbs Water	Cuts Wood	Extinguishes Fire
PLACE	East	South	Center	West	North
SEASON	Spring	Summer	Last 18 days of year	Autumn	Winter
TIME	Morning	Noon	——	Evening	Night
CONDITION	Wind	Heat	Humidity	Dryness	Cold
VIRTUES	Love	Virtuousness	Faithfulness	Justice	Wisdom
ORGAN	Stomach, Spleen	Lungs	Heart	Liver	Kidneys
TASTE	Sour	Bitter	Sweet	Hot	Salty
COLOUR	Green	Red	Yellow	White	(Blue) Black
(Chinese) PLANET *(Tibetan)**	*Mu-Sing (8)* Jupiter *Phur-Bu*	*Huo-Sing (7)* Mars *Mig-Mar*	*Tu-Sing (5)* Saturn *Pen-Pa*	*Jin-Sing (9)* Venus *Pa-Sang*	*Shui-Sing (6)* Mercury *Lhag-Pa*

*According to Tibetan spelling: Mig-dMar, sPen-pa, sPa-Sangs, Lhag-pa.

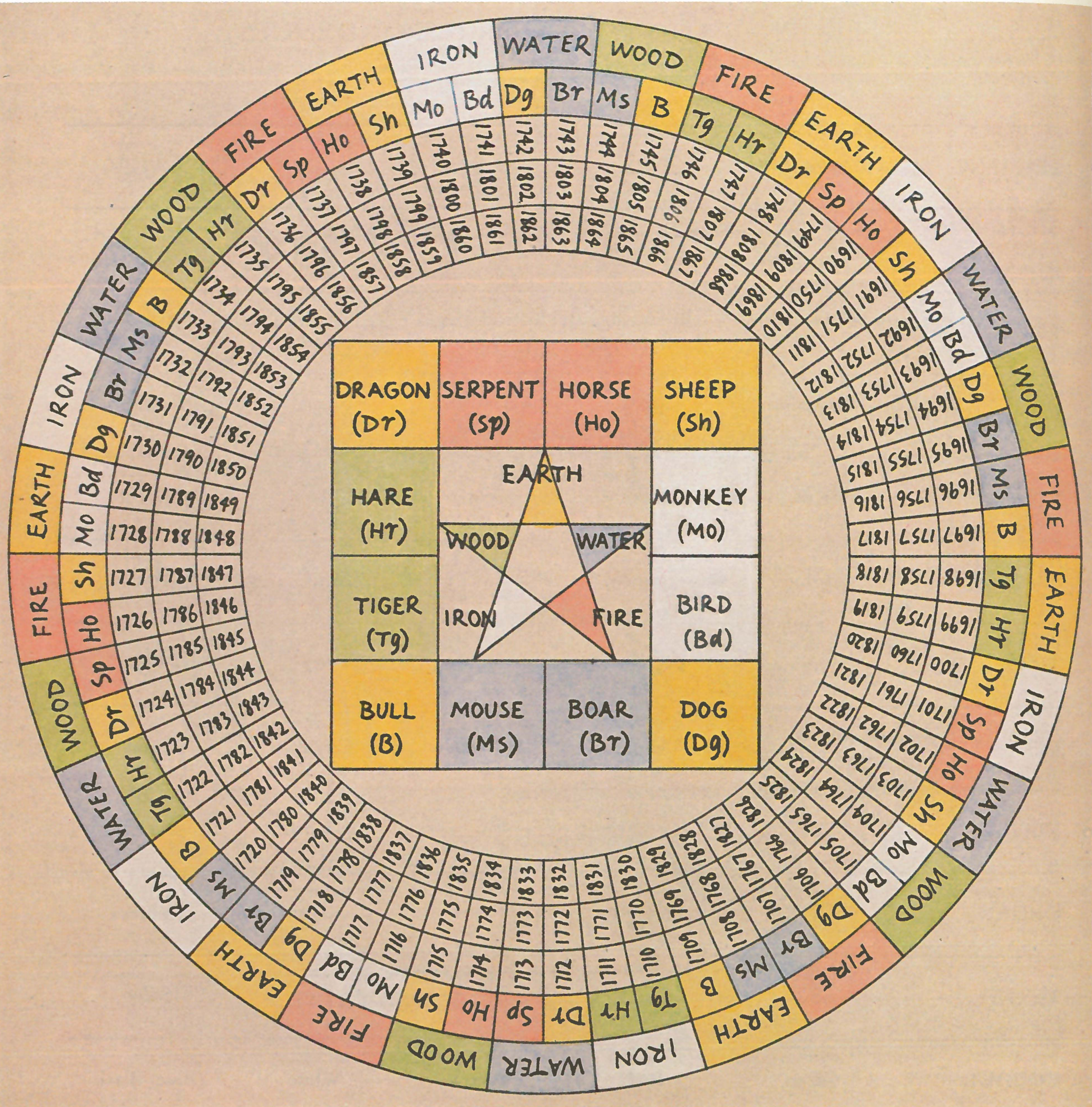


TABLE OF ELEMENTS, ANIMAL SYMBOLS, AND WESTERN YEARS
FROM 1690 TO 1869
ACCORDING TO SINO-TIBETAN TRADITION

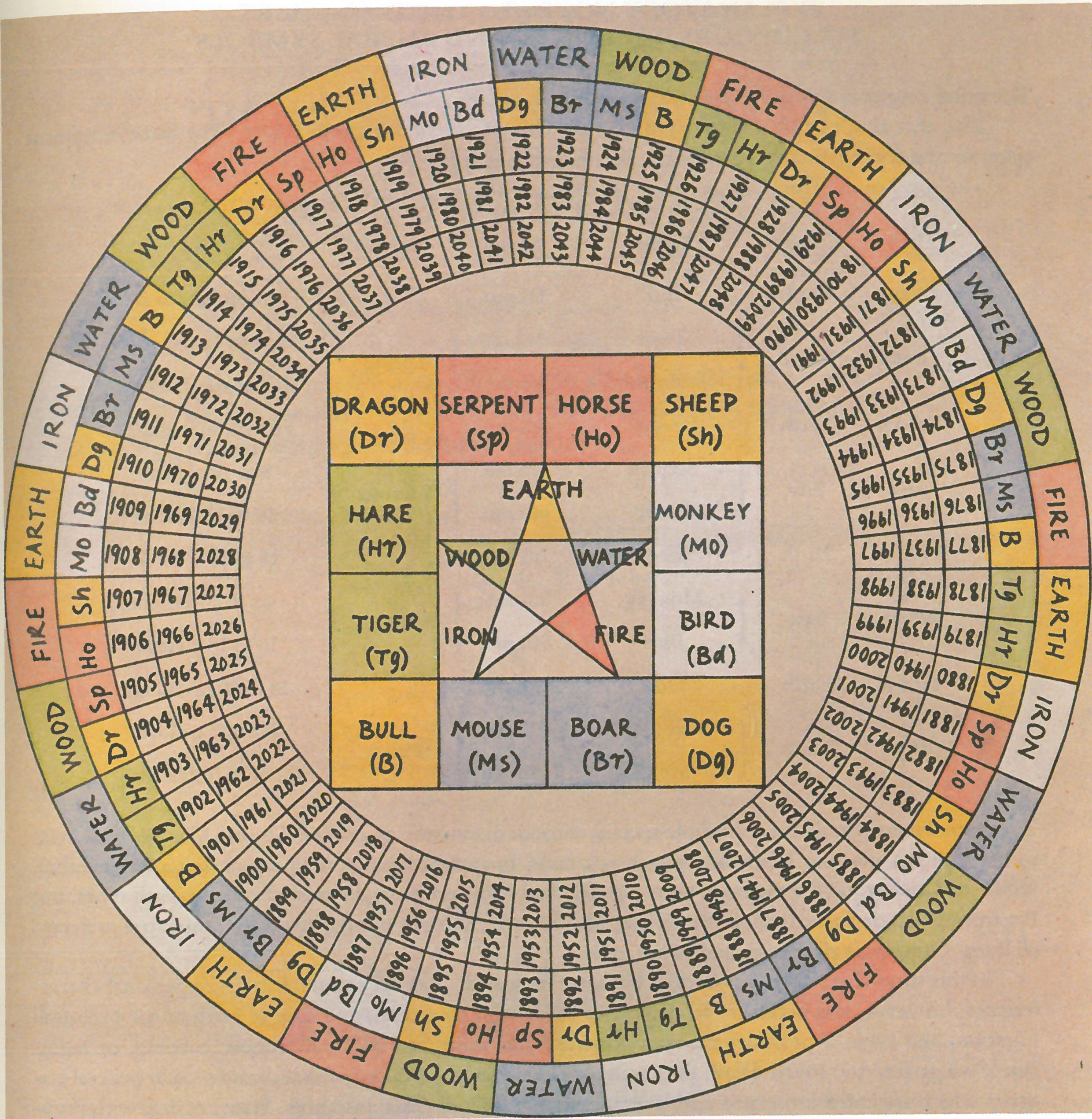


TABLE OF ELEMENTS, ANIMAL SYMBOLS AND WESTERN YEARS
FROM 1870 TO 2049
ACCORDING TO SINO-TIBETAN TRADITION

EXPLANATORY NOTES TO THE TIME-CHART, ITS COLOURS, ELEMENTS, AND ANIMAL SYMBOLS

The outer ring contains the five elements and their colours.

The next ring in contains the symbolic animals of the Sino-Tibetan zodiac. The three innermost rings are the corresponding years of the Western calendar.

The succession of animals and their correspondences is as follows:

Color	*Element*	*Symbol*	*Month*	*Season*	*Hour*
Yellow	Earth	Bull	1st mo.		Midnight to 2
Green	Wood	Tiger	2nd mo.	Spring	2 to 4 (night)
		Hare	3rd mo.		4 to 6 o'clock
Yellow	Earth	Dragon	4th mo.		6 to 8 (morning)
Red	Fire	Serpent	5th mo.	Summer	8 to 10 o'clock
		Horse	6th mo.		10 to 12 (noon)
Yellow	Earth	Sheep	7th mo.		12 to 14 o'clock
White	Iron	Monkey	8th mo.	Autumn	14 to 16 (afternoon)
		Bird	9th mo.		16 to 18 o'clock
Yellow	Earth	Dog	10th mo.		18 to 20 (evening)
Blue	Water	Boar (Pig)	11th mo.	Winter	20 to 22 o'clock
		Mouse (Rat)	12th mo.		22 to 24 (midnight)

The animal names stand for the whole species without distinction of gender. The old Chinese texts refer to the Bull as Cow; the Tibetans depict it as a male. In ancient China the Pheasant was a Fire symbol, while the Cock stood for the early morning. Rat and Mouse are not distinguished from each other, nor Pig from Boar, or Sheep from Ram. In English, the term Sheep is more general, and therefore preferred to Ram. Otherwise all species names are male.

In this time-chart only the years of birth are indicated. In order to establish more personal characteristics, however, it is necessary to determine the season or month, and date of birth of the person in question, and even, if possible, the approximate hour: morning, noon, afternoon, evening, or night. But if we go into too much detail, the results are likely to be confused or inaccurate—as in general statistics which are more concerned with averages than with individual instances. Statistics deal with probabilities, not with certainties, similar in this respect to higher mathematics.

Earth is yellow, the colour of the middle, and of stability. It is the colour that intervenes and mediates between the seasons. Each element governs two years. The first year is regarded as male, the second one as female.

In order to compare well-known personalities of the past, a table of previous centuries has been included. This may reveal interesting details.

IX

THE IMPORTANCE OF MOVEMENT IN THE *BOOK OF TRANSFORMATIONS*

This world, which is always the same for all men, neither god nor man made: it has always been, it is, and always shall be: an everlasting fire rhythmically dying and flaring up again.

—HERAKLEITOS

The *Book of Transformations* has many of the features of a computer. The question must be right to get the right answer. Only an intelligent question can exact an intelligent answer. As in higher mathematics, we are dealing with probabilities rather than certainties. Statistics can be very accurate. They will tell you how many of one hundred thousand people will have to die within a certain time, but not *who* will be the individuals concerned. In higher mathematics we may have four solutions to the same equation. They may all be mathematically correct, but only one of them is in accord with reality and applicable to practical life.

"The more theory lays claim to universal validity, the less capable it is of doing justice to the individual facts. Any theory based on experience is necessarily statistical, that is to say, it formulates an ideal average which abolishes all exceptions at either end of the scale and replaces them by an abstract mean. This mean is quite valid, though it need not necessarily occur in reality. Despite this it figures in the theory as an unassailable fundamental fact. The exceptions at either extreme, though equally factual, do not appear in the final result at all, since they cancel each other out . . . These considerations must be borne in mind whenever there is talk of a theory serving as a guide to self-knowledge. There is and can be no self-knowledge based on theoretical assumptions, for the object of self-knowledge is individual—a relative exception and an irregular phenomenon. Hence it is not the universal and regular that characterize the individual, but rather the unique."[1]

Yet this irregularity which characterizes the individual need not deprive him of a place in the universe. In fact, this irregularity is part of the universal law, which is not as narrowly circumscribed as our conceptual thought might assume, but which is wide enough to allow more than one possible solution to the same problem, as in higher mathematics. Laws are the outcome of many contending forces and their final balance may appear to us immutable and unalterable. But as we are dealing with *living* forces and not only with dead results, we must understand that even what appears stable to us is part of a flux whose movement is imperceptible to us. The Chinese called it the *Tao*.

The momentariness of all elements and conditions of life was one of the main tenets of the Buddhist philosophy of the *Sarvastivadins,* and yet they maintain the principle of stability in asserting that 'everything is' *(sarva asti)*. In the cinema, a picture which appears perfectly steady is composed of innumerable momentary flashes,

repeating the same pattern, so that it appears to us as steady. The same happens in nature; the same patterns are repeated again and again, while the underlying material may constantly change, so that we think we are dealing with the same substance or the same living being.

This is an illusion which we share with practically the whole of humanity and which was thoroughly demolished by Buddhism, as well as by ancient Chinese thought, as we see in the *Book of Transformations,* on which Taoism and Confucianism are based. The Chinese refrained from judging change as 'good' or 'bad', but showed instead the pattern in which change proceeds, so that people can act accordingly, either making the best of it or avoiding its harmful consequences. Thus the *Book of Transformations* avoids the pitfalls of optimism or pessimism which mars most philosophies and religions, and generally has its origin in the purely personal experiences or character traits of the originator, unless he is influenced by a certain tradition. The *Book of Transformations* shows you the probabilities of life, but does not make predictions of factual events; it respects your free will, leaves the decision to your choice, but points out the likely consequences if you persist in a certain course of action or attitude. The 'Oracles' are there to advise you, but not to determine your future. Any form of determinism is foreign to them, and those who treat the 'Oracles' as a form of soothsaying thoroughly misunderstand the *Book of Transformations.* As in a calculus of probability, we need to understand the underlying principles. The *I Ching* is not a matter of blind faith, but of insight into the principles of nature.

Whether the people of those ancient times arrived at their results by intuition or observation or both, the fact remains that they proceeded logically and consequentially in establishing a clearly structured system, which we have to explore again in order to make it applicable to our time and to our individual circumstances. By observing the laws of nature and the rhythm of life, they unwittingly discovered the secrets of the genetic code, as convincingly shown by Schönberger. In the summary of his book it is said: "One of the most important discoveries in the history of mankind is that of the genetic code. All plant and animal life is now recognized as having come into existence, being formed and propagated by a strange system (which is at the same time the form of this life) of *sixty-four code 'words',* consisting of *three letters (triplets) (out of a given four),* written on the long chain molecule DNA. The five thousand-year-old Chinese world system of the *I Ching* asserts a claim of priority with its natural philosophy. Only three code words of the genetic code make sense, *i.e.* have a clear meaning. They serve as punctuation for genetic 'sentences', passages. Two mean 'stop' (the end of a genetic 'sentence'); one 'go' (the beginning of a new sentence). Applying this to the newly transformed table of the old book of wisdom *I Ching,* one

THE GENETIC CODE REPRESENTED BY HEXAGRAMS

No.	Amino acid	Binary	Codon	No.	Amino acid	Binary	Codon	No.	Amino acid	Binary	Codon	No.	Amino acid	Binary	Codon
0	Phe	000000	UUU	4	Ser	000100	UCU	8	Cys	001000	UGU	12	Tyr	001100	UAU
16		010000	UUC	20		010100	UCC	24		011000	UGC	28		011100	UAC
32	Leu	100000	UUG	36		100100	UCG	40	Tryp	101000	UGG	44	Amber	101100	UAG
48		110000	UUA	52		110100	UCA	56	Stop?	111000	UGA	60	Ochre	111100	UAA
1	Leu	000001	CUU	5	Pro	000101	CCU	9	Arg	001001	CGU	13	His	001101	CAU
17		010001	CUC	21		010101	CCC	25		011001	CGC	29		011101	CAC
33		100001	CUG	37		100101	CCG	41		101001	CGG	45	GluN	101101	CAG
49		110001	CUA	53		110101	CCA	57		111001	CGA	61		111101	CAA
2	Val	000010	GUU	6	Ala	000110	GCU	10	Gly	001010	GGU	14	Asp	001110	GAU
18		010010	GUC	22		010110	GCC	26		011010	GGC	30		011110	GAC
34		100010	GUG	38		100110	GCG	42		101010	GGG	46	Glu	101110	GAG
50		110010	GUA	54		110110	GCA	58		111010	GGA	62		111110	GAA
3	Ileu	000011	AUU	7	Thr	000111	ACU	11	Ser	001011	AGU	15	AspN	001111	AAU
19		010011	AUC	23		010111	ACC	27		011011	AGC	31		011111	AAC
35	Met	100011	AUG	39		100111	ACG	43	Arg	101011	AGG	47	Lys	101111	AAG
51		110011	AUA	55		110111	ACA	59		111011	AGA	63		111111	AAA

THE TWO CODES ACCORDING TO THE BINARY ORDER

According to Martin Schönberger

List of the amino acids and their abbreviations in the above code.

Ala = Alanine	Glu = Glutamic acid	Leu = Leucine	Ser = Serine
Arg = Arginine	GluN = Glutamine	Lys = Lysine	Thr = Threonine
Asp = Aspartic acid	Gly = Glycine	Met = Methionine	Trp = Tryptophan
AspN = Asparagine	His = Histidine	Phe = Phenylalanine	Tyr = Tyrosine
Cys = Cystine	Ileu = Isoleucine	Pro = Proline	Val = Valine

finds out that the two stop-codons UAA and UAG of the genetic code mean in the language of the *I Ching:* RETREAT (Chapter 33) and ABSTRACTION (Chapter 12), whereas the starting signal of the genetic code UAG means the wanderer (Chapter 56, *I Ching*). It was this which C. G. Jung formulated in his funeral address for the inspired translator of the *I Ching,* Richard Wilhelm: 'It can't remain in the dark forever that we are touching here on an Archimedean principle, with the help of which our occidental thinking could be unhinged'. That is precisely what happened by the manifestation of the *I Ching* code in the genetic code."[2]

The genetic code not only shows us how apparently opposite forces like male and female qualities compensate each other, cooperate with each other and create infinite new combinations and varieties; the genetic code demonstrates convincingly and for all to see, the difference between dualism and polarity, which has deceived us for centuries, and especially since we have fallen into the trap of pure abstractions, fortified by logical conclusions which seemed to prove the correctness of our lofty philosophical constructions and metaphysical speculations. Through these constructs we have maintained religious dogmas, even if they no longer had relevance for our present times or represented the real convictions of the greater part of humanity. "To the Chinese, the ability of Caucasians to get hung up in metaphysical abstractions is a never-ending source of wonder."[3] Our respect for past achievements or historical life-styles often prevents us from appreciating our present reality and experience. It is true that we have been deprived of many beautiful illusions, but if we open our eyes, we shall see an infinite number of things, which even the most romantic imagination of the past could not conceive. Even things so obvious to us as the beauty of the Alps, the Himalayas or the Cordilleras, only a few centuries ago were regarded with undisguised horror. The moon which inspired past generations with poetry and lofty feelings, may for the present generation be a heap of dust and ashes, a dead body, circling our earth—and yet, what may disappoint us, because it does not verify our former beliefs, may still fill us with wonder, if we free ourselves from former prejudices.

One of our greatest prejudices consisted in seeing ourselves in contrast to the world that surrounds us and our desire either to escape from or to govern it. Both cases were consequences of an ingrained dualism which split the world into self and non-self. But nature, as we have seen, not only in the genetic code but in all laws of life (which have compelled us to reverse our attitude to our surroundings) is not based on dualism but on polarity.

The difference between dualism and polarity consists, as we cannot repeat often enough, in the fact that dualism is only capable of seeing the incompatible opposites which lead to one-sided evaluations and decisions and cut the world into irreconcilable

contrasting parts. Polarity, however, is born from unity and includes the concept of the completeness of an organic whole. The respective poles complement one another and are as inseparably bound to each other as the positive-negative poles of a magnet, which cannot be separated and which condition each other. The mistake of dualism consists in trying to accept only one side of life, namely that which corresponds to our wishes or ideals, or which favors clinging to our present condition, our illusory self and all that identifies itself with it.

Thus, the concept of changelessness is identified with duration or continuity. But according to the *Book of Transformations*, "DURATION is a condition whose movement is not exhausted by hindrances. It is not a state of rest (in the sense of motionlessness), because a mere standstill is regression! DURATION, therefore, is a self-renewing movement of an organized and integrated whole, which proceeds in conformity with unalterable laws." *(BT)*

In this sentence the central idea of the *Book of Transformations* has been brought into its shortest formulation, which even modern science can accept, as Schönberger has demonstrated in his above-mentioned book. But again we have to point out that law is not determinism but a regulative principle without which freedom of any kind would not be possible. Just as we cannot walk on ice unless there is friction, resistance is necessary for our progress, physically as well as spiritually.

In spiritual life, we cannot rely exclusively on our intuition, we need to give it a structure, be it in the form of symbols, logic or mathematics. This structure is nothing final, and when it has served its purpose we may abandon it. But those who abandon it before that time are dreamers who lose themselves in their dream. If we want to awaken to the reality of our own life or experience, we have to use both reason and imagination.

Up to now, we have tried to understand the symbolism of the *Book of Transformations* without giving much attention to its structure. It would therefore be interesting to show the visible movements which have led to its various formulations. Even if King Wen tried to apply the principles of Fu Hi to the temporal conditions of human life, he did not do so arbitrarily, but following a logical system, in which one principle was consequently applied. By tracing the movements of his thoughts, we may understand how he arrived at his system and how it is related to that of his predecessor.

Former translators and even those of our present time were, with rare exceptions, not able to see the fact that the *Book of Transformations* (or *The Book of Changes* as they called it, and as a very literal translation might justify) had more to teach them than an exercise in Chinese language and grammar. The more they lost themselves in philological and historical details and controversies, the less they were able to see the sig-

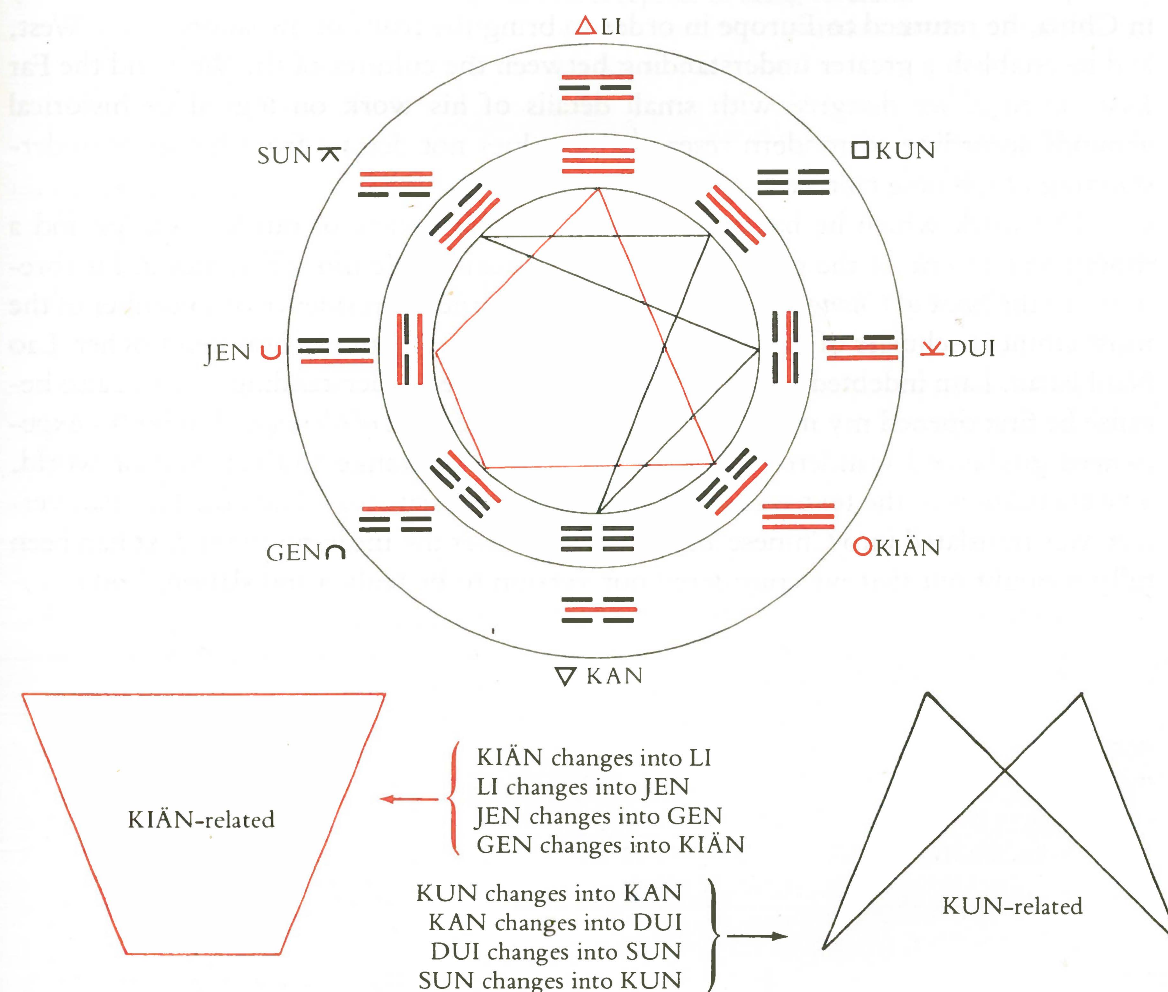
TRANSFORMATION FROM THE ABSTRACT TO THE TEMPORAL ORDER

Inner Circle: The Abstract Order of Fu Hi

Outer Circle: The Temporal Order of King Wen

(First Version)

KIÄN and KAN move diagonally in divergent directions.
LI and KAN move parallel in opposite directions.
SUN and GEN move parallel in equal directions.
JEN and DUI move unrelated in different directions.



nificance of the original system behind the voluminous literature which had accumulated around this book. They either saw in it a jumble of fanciful concepts or they tried to find some non-existent connection with biblical tradition; they either declared it as a primitive soothsaying book, as a manual of political expediency, or as a dictionary of Chinese terminology. This latter is all the more astonishing, as the upholders of this theory were well versed in Chinese language and literature.

The only person who approached the book as a document of culture and worked with scholars steeped in the still living tradition of the greatest philosophies of China, was Richard Wilhelm, who was himself not only a scholar, but a man with an open mind, honest enough to set aside his own religious convictions in recognition of the cultural values of Chinese tradition. Instead of trying to teach the Chinese, he found it more profitable to learn from their achievements. After a lifetime of work and study in China, he returned to Europe in order to bring the fruits of his labors to the West, and to establish a greater understanding between the cultures of the West and the Far East. Even if we disagree with small details of his work on logical or historical grounds according to modern research, this does not detract from his great understanding of Chinese culture.

The work which he has created stands as a landmark of our knowledge and a monument of one of the greatest books of humanity. He himself writes in his foreword to the *Book of Changes:* "When Tsingtau became the residence of a number of the most eminent scholars of the old school, I met among them my honored teacher, Lao Nai Hsuan. I am indebted to him not only for a deeper understanding . . . but also because he first opened my mind to the wonders of the *Book of Changes.* Under his experienced guidance I wandered entranced through this strange and yet familiar world. The translation of the text was made after detailed discussion. Then the German version was translated into Chinese and it was only after the meaning of the text had been fully brought out that we considered our version to be truly a translation." *(BT)*

X

THE VALUE OF LINES AND THE IMPORTANCE OF DIRECTIONS

To live is to die, to be awake is to sleep, to be young is to be old, for the one flows into the other, and the process is capable of being reversed.

—HERAKLEITOS

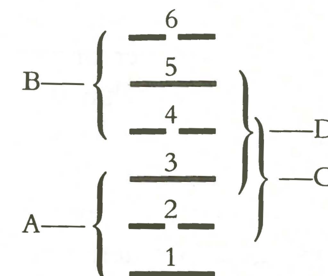
Each of the hexagrams of the *Book of Transformations* is composed of two trigrams representing two moving forces which either support each other, penetrate each other, fight each other, or flee each other. In this way tension or direction of forces within the hexagram is created, deciding its character. But in order to understand the balance or imbalance of forces we must consider the value of each line. This value depends on the relative position of each line in the composition of the hexagram. In a certain way it is like writing music. It is not only the timing or quality of the note which decides the melody but the place where the note stands and the key that determines the character of the composition.

In the same way, we need to consider the place of each line in its succession from base to top-line. The basic line indicates the starting situation, *i.e.* what we are now. In contrast to it is the top-line which is the result of what we want to achieve, or the probable result of our intended action. The first is the result of former actions, indicated by a strong line, the last is the probable outcome of our present action, indicated by a receptive or soft line. The lines following our basic line are alternating soft and hard (or strong), *i.e.* either broken or unbroken, so that we get the following picture:

	Line				
	6	▬ ▬	End. The Wise One	soft	(receptive)
Husband	5	▬▬▬	Lord or Ruler	hard	(active)
Wife	4	▬ ▬	Minister	soft	(receptive)
	3	▬▬▬	(Transition)	hard	(active)
Son	2	▬ ▬	Official	soft	(receptive)
	1	▬▬▬	Beginning	hard	(active)

In the hexagrams, red stands for active and black stands for receptive.

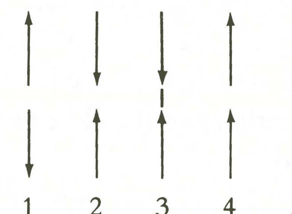
The closest relationship exists between husband and wife, and between mother and son. In terms of political power or importance in individual life, the fifth line is the most important and is, therefore, compared to the ruler, while the minister and the official are the organs that execute orders but are not acting on their own initiative. The first and the sixth line are less important from the standpoint of action, because they are reactive. The most important indicators of action are the second and the fifth lines. But if we are concerned with the character in general, we have to consider inner as well as outer trigrams, as illustrated in the following hexagram:



A and B are the two outer trigrams which form the usual hexagram. C and D are inner signs which show subconscious or unconscious tendencies. They overlap and are secondary, often compensatory, factors which come to the surface only under certain conditions.

Line 1 belongs to A.
2 belongs to A and C.
3 belongs to A, C, D.
4 belongs to B, C, D.
5 belongs to B and D.
6 belongs to B.

There are only two directions, namely upward and downward, which alternate in our table of fundamental symbols (trigrams), but they have five different results if they are combined in hexagrams.



1. Divergence
2. Opposition
3. Penetration
4. Parallelism (both upward)
5. Parallelism (both downward)

Since we are dealing with states of consciousness, conditions of life, and other immaterial phenomena, which are transformational states born of inherent laws, we have to regard them as the most important factors of life. Opinions may differ in the interpretation of the six places of a hexagram. If a hexagram corresponds to the birth constellation of a particular individual, we may divide it into six periods of ten years each, since the average life-cycle (not however the actual duration of life, which in the individual case may be more or less) is assumed according to Chinese tradition as a period of sixty years. Since these are only average values, even the periods of ten years may represent a shorter or longer interval, according to the life rhythm of the individual concerned. We therefore have to be very careful in the application of this principle.

Besides this, there are not only moving lines (generally indicated by a small circle ○ or a small square □) but each line has its own movement, which determines its value in the combination with other lines. Three lines together form one unit (trigram) which as such moves either in an upward or downward direction. This can, as we have seen, influence the other trigram of the hexagram, either by strengthening, penetrating, confronting, or negating it.

No sign in itself is lucky or unlucky, furthering or hindering, but depends for this on the association with other signs, inner or outer. The momentariness of these signs makes predictions more difficult, because even if events were fixed and foreseeable,

the reaction toward them would be variable, and would depend on whether or not one maintains the same direction in his spiritual attitude (or his intentional behavior). Only if two movements are fixed are we able to predict the future with a certain degree of accuracy.

In order to make these movements of trigrams visible, we use their corresponding symbols, which were used by the Chinese thousands of years ago as a mnemonic, and which led to a remarkable simplification of the hexagrams, whose differences seem to disappear when seen in their totality (as in the previous table of the sixty-four hexagrams in connection with the genetic code). We therefore follow the ancient Chinese example and introduce simplified, self-evident symbols, which not only express the eight fundamental trigrams, but also the directions of their movements.

Let us begin with the most important signs: Heaven and Earth. It is said in the *Shuo Gua:* "THE CREATIVE is Heaven. It is round ○. . . THE RECEPTIVE is the Earth" and was marked by a square, if it moved □. I do not know whether we should call it coincidence or mystic tradition that mandalas are generally composed of a square enclosed by a circle and contain a smaller circle in the square. The symbolism in their case is clear. The outer circle stands for the universe, and the square for the world, as we experience it, *i.e.* the mundane world which at the same time contains the inner Heaven or the universe as a microcosm. In other words, the circle stands for the infinite, the square for the finite. But only he who can see the infinite in the finite can see the world as a mandala of the universe. The universal is thus included in our human consciousness.

"THE AROUSING is like an open bowl ∪. KEEPING STILL," symbolized by Mountain, "is like an inverted bowl ∩." *(SG)* Fire rises up, therefore, and resembles a pyramid or triangle which points upward △.

Water flows downward, always seeking the lowest point, as often pointed out in Taoist similes. Therefore, it is symbolized by the opposite symbol of Fire, namely as a triangle with the point downward ▽. The remaining signs of REFLECTION and FEELING are opening themselves either upward or downward and are characterized by ⩡ or ⩠, respectively. So, here the relationship of trigrams is immediately apparent. We have therefore added these signs at the outer circle of the previous diagram and shall add them to all subsequent diagrams.

As the table of basic symbols shows, they alternate in their upward and downward movement, which demonstrates that every movement is followed by a countermovement. In reality the movements become more complicated, as they penetrate, oppose, flee, or support each other.

XI

THE EIGHT HOUSES OF FUNDAMENTAL SYMBOLS

Men who wish to know about the world must learn about it in its particular details.

—HERAKLEITOS

Two trigrams form one hexagram. The tension created between the two trigrams is necessary to the dynamic of a state of consciousness. In accordance with the demonstrable movements of the eight basic trigrams the Chinese distinguish eight so-called 'Houses' of hexagrams — each house containing eight combinations of trigrams. The pattern of these combinations is exactly the same in each House. We are dealing here with a sequentially developed system of hexagrams, which clearly shows that the originators of the *I Ching* were neither illogical nor purely intuitive, but that they combined intuition with clear thought. This does not mean that their logic was the same as ours, but it was consistent and justified, as we shall see from the following.

The first combination shows the reduplication of the House Symbol, representing the inner movement between two signs of the same kind (or a strengthening of character tendencies) which cannot be demonstrated visibly by a line or a curve (as we shall see in later diagrams) but only by a fixed point, according to our system.
As an example let us take the House of KIÄN:

The first hexagram has six unbroken lines, the second five, the third four, the fourth three, the fifth two, and the sixth three. The two lines which follow are combinations with parallel values (starting either from the complementary opposite of the House Symbol or from the House Symbol itself).

The first combination is the hexagram KIÄN–KIÄN: *(I Ching, Chapter 1)*

The second combination shows the House Symbol (KIÄN) on top, with its coordinated value of the first degree, SUN (a value which contains two positive lines, but opposite direction) forming the lower part of the hexagram: *(I Ching, Chapter 44)*

The third combination shows the House Symbol (KIÄN) on top, with its coordinated value of the second degree, GEN (containing one positive line but opposite direction) forming the lower part of the hexagram: *(I Ching, Chapter 33)*

The fourth combination shows the House Symbol (KIÄN) on top, with its complementary opposite (KUN) below: *(I Ching, Chapter 12)*

The fifth combination shows SUN ⊼, the first coordinated value of the House Symbol (KIÄN) at the top of the hexagram, with KUN, the complementary opposite of the House Symbol, below: *(I Ching, Chapter 20)*

The sixth combination shows GEN ∩, second coordinated value of the House Symbol (KIÄN) at the top of the hexagram, with KUN □, the complementary opposite of the House Symbol, as the lower part of the hexagram. *(I Ching, Chapter 23)*

The seventh combination shows LI △, the parallel value of the House Symbol (KIÄN) as the upper part of the hexagram, and KUN (the complementary opposite of the House Symbol) below: *(I Ching, Chapter 35)*

The eighth combination shows LI △ (the parallel value of the House Symbol) on top, while the House Symbol (KIÄN) forms the lower part of the hexagram: *(I Ching, Chapter 14)*

Since the same principle or movement applies to each House — under the Symbol of either KIÄN, KUN, JEN, SUN, LI, KAN, DUI, or GEN — it may suffice to give one more example. Let us take the House of KUN □ (Earth).

The first combination would be the reduplication of the House Symbol, in the hexagram KUN–KUN: *(I Ching, Chapter 2)*

The second combination shows the House Symbol (KUN) on top, with its coordinated value of the first degree, JEN ∪ (a value containing two negative lines, but opposite direction) forming the lower part of the hexagram: *(I Ching, Chapter 24)*

The third combination shows the House Symbol (KUN) on top, with its coordinated value of the second degree, DUI ⊻ (containing one negative line, but opposite direction) forming the lower part of the hexagram: *(I Ching, Chapter 19)*

The fourth combination shows the House Symbol (KUN) at the top of the hexagram, with its complementary opposite, KIÄN ○, below: *(I Ching, Chapter 11)*

The fifth combination shows JEN, the first coordinated value of the House Symbol (KUN) at the top of the hexagram, and KIÄN ○, the complementary opposite of the House Symbol below: *(I Ching, Chapter 34)*

The sixth combination shows DUI ⊻, the second coordinated value of the House Symbol (KUN) at the top of the hexagram, with KIÄN, the complementary opposite of the House Symbol below: *(I Ching, Chapter 43)*

The seventh combination shows KAN ▽, the parallel value of the House Symbol (KUN) at the top of the hexagram, with KIÄN, the complementary opposite of the House Symbol below: *(I Ching, Chapter 5)*

The eighth combination shows KAN ▽, the parallel value of the House Symbol at the top of the hexagram, while the House Symbol itself (KUN) appears below: *(I Ching, Chapter 8)*

In order to make the regularity of movements in the definition of Houses more obvious, we give two further examples of their systematic structure:

THE HOUSE OF GEN *(Mountain)*

Group	No.	Hexagram	Chapter
GEN-directed	1.	GEN—GEN	(*I Ching:* Chapter 52)
GEN-directed	2.	GEN—LI	(Chapter 22)
GEN-directed	3.	GEN—KIÄN	(Chapter 26
GEN-directed; DUI-based (in opposition)	4.	GEN—DUI	(Chapter 41)
DUI-based (in opposition)	5.	LI—DUI	(Chapter 38)
DUI-based (in opposition)	6.	KIÄN—DUI	(Chapter 10)
DUI-based (in opposition); Parallel	7.	SUN—DUI	(Chapter 61)
Parallel	8.	SUN—GEN	(Chapter 53)

THE HOUSE OF JEN *(Thunder)*

Group	No.	Hexagram	Chapter
JEN-directed	1.	JEN—JEN	(Chapter 51)
JEN-directed	2.	JEN—KUN	(Chapter 16)
JEN-directed	3.	JEN—KAN	(Chapter 40)
JEN-directed; SUN-based (in opposition)	4.	JEN—SUN	(Chapter 32)
SUN-based (in opposition)	5.	KUN—SUN	(Chapter 46)
SUN-based (in opposition)	6.	KAN—SUN	(Chapter 48)
SUN-based (in opposition); Parallel	7.	DUI—SUN	(Chapter 28)
Parallel	8.	DUI—JEN	(Chapter 17)

THE HOUSE OF KAN *(Water)*

Group	No.	Hexagram	Chapter
KAN-directed	1.	KAN—KAN	(Chapter 29)
KAN-directed	2.	KAN—DUI	(Chapter 60)
KAN-directed	3.	KAN—JEN	(Chapter 3)
KAN-directed; LI-based (in opposition)	4.	KAN—LI	(Chapter 63)
LI-based (in opposition)	5.	DUI—LI	(Chapter 49)
LI-based (in opposition)	6.	JEN—LI	(Chapter 55)
LI-based (in opposition); Parallel	7.	KUN—LI	(Chapter 36)
Parallel	8.	KUN—KAN	(Chapter 7)

Hexagrams of a House are read from top to base. The relationship of trigrams *per se* has nothing to do with an individual's development (which, traditionally, is read from the base upward). The fact that in all eight Houses the sequence is the same further demonstrates the systematic structure of the *Book of Transformations*.

Each of the sixty-four hexagrams is composed of two trigrams, each of which represents not only distinctly different qualities, but also movement in a certain direction. The tension or intensification between these two movements determines the prevailing tendencies of forces, not only as to their qualities, but also with regard to a particular individual, or a situation in the life of an individual. An individual moves from his roots (or inborn character) toward a new situation which we call his destiny.

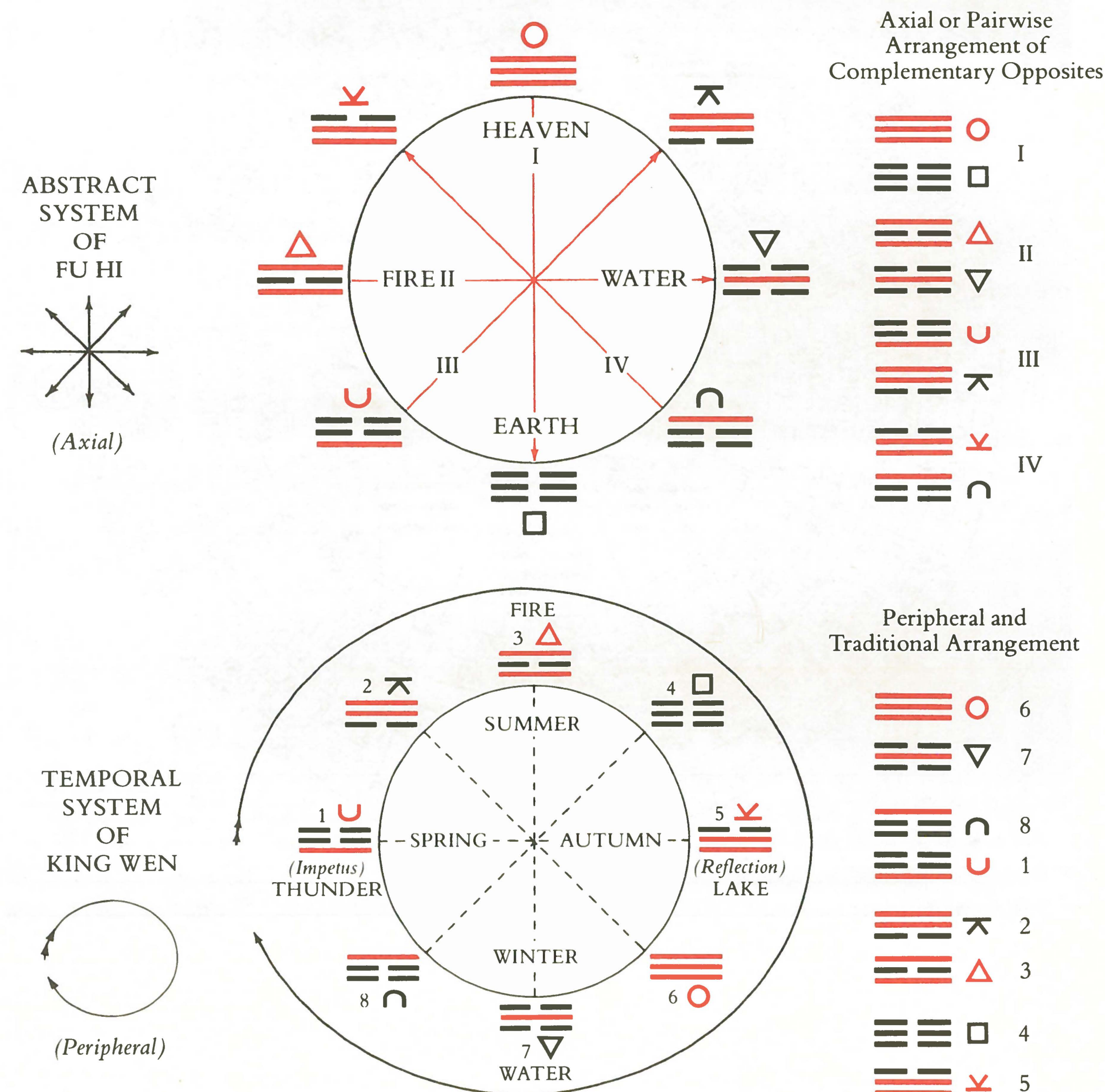
Whether a trigram is below or above another trigram changes the value of its movement. If, for instance, trigram A moves upward, and trigram B moves downward, then it depends entirely on their position as to whether they will confront or avoid each other. If A is above and B is below, they will avoid, or flee from each other. If A is below and B is on top, they will meet, either in opposition or in mutual penetration; either hindering or benefiting each other in creating a new situation or effect. So, the same forces will either oppose or cooperate with each other, according to their nature.

But if we want only to establish the movements of Houses from one trigram to another in visible form and in a systematic and consecutive manner, we simply read the movements and combinations of trigrams like a page in a book: from the upper to the lower lines. Here we are not concerned with individual developments, but merely with a system of classification.

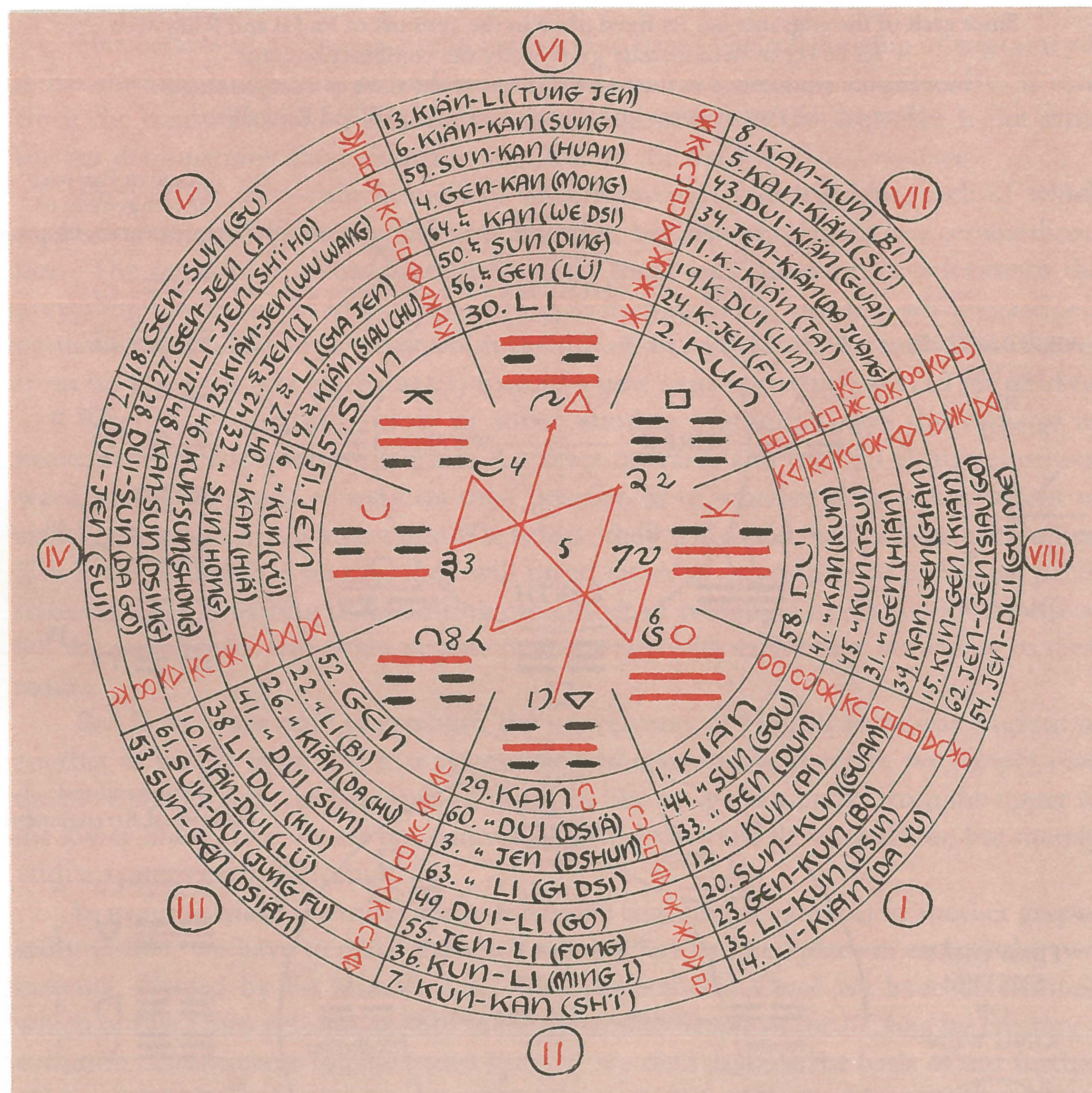
In order to make the movements from one trigram (or symbol) to another graphically visible, we have to recall that each symbol has its fixed place in each of the two systems, created by Fu Hi and King Wen respectively. Once we have determined which of these two systems applies to the general structure of the *I Ching* by creating a common denominator for the entire system, we shall make it the basis of our further observations. After trying the temporal system of King Wen, without being able to find any unifying principle, we turn to the original system of Fu Hi, in which this common denominator reveals itself through a consistency of structure, the symmetry of contrasting values, and a unifying geometric figure. This gives us a fixed position for each symbol, and shows the movement by connecting them with each other.

THE ABSTRACT AND THE TEMPORAL SYSTEMS

Since each of the trigrams has its fixed place in the systems of Fu Hi and King Wen, let us try to demonstrate graphically the combinations and movements represented in the 64 hexagrams of the *Book of Transformations*. Here are the two systems or ground plans of Fu Hi and King Wen:



Let us start with the temporal order of King Wen, which is nearest to our mundane conditions and may give us a hint of the common principle behind it.



THE SIXTY-FOUR HEXAGRAMS DIVIDED INTO EIGHT HOUSES

With their inner overlapping trigrams (small symbols).
In the center, the Magic Diagram, showing the succession of numbers (1 to 9).

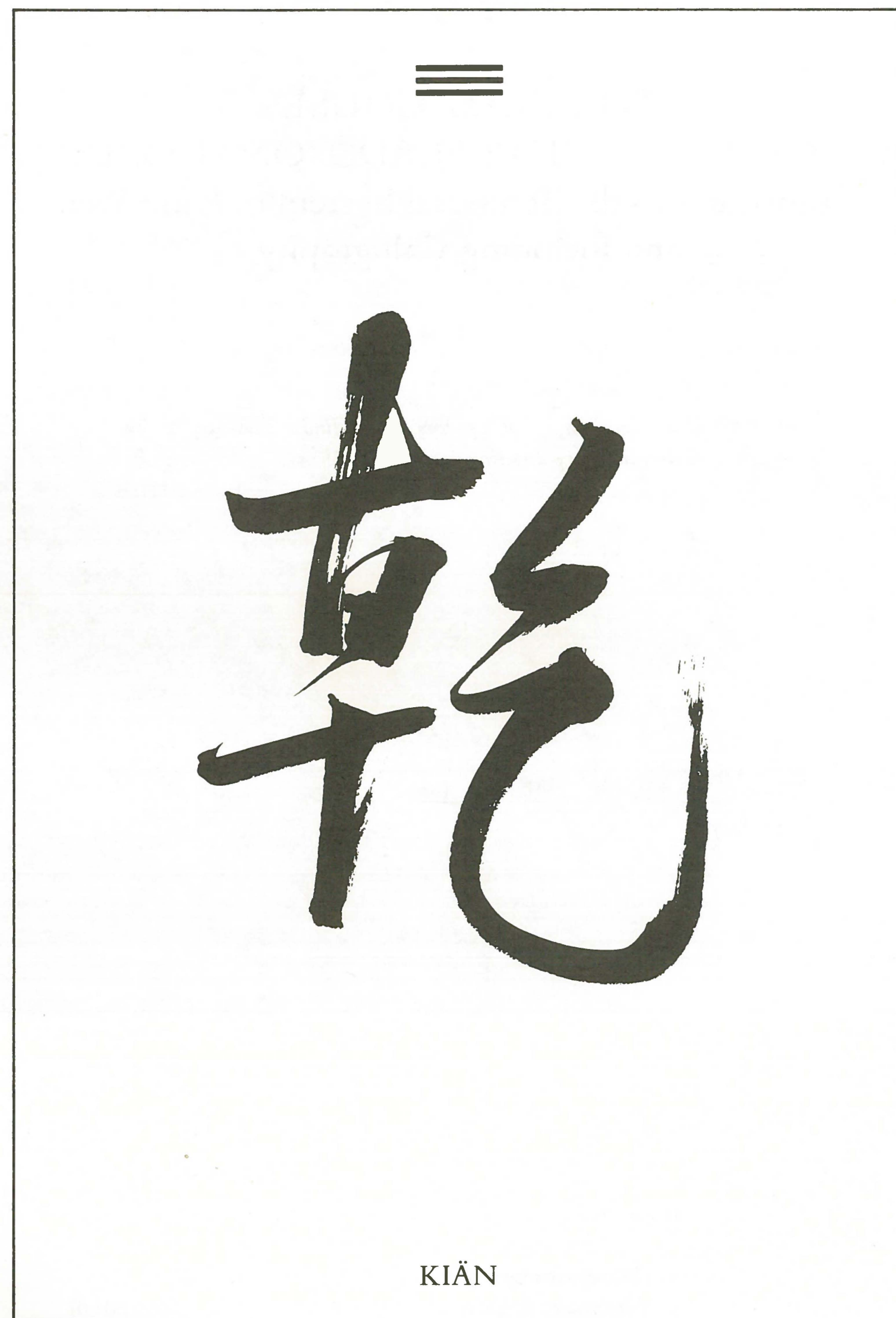
XII

THE EIGHT HOUSES ACCORDING TO THE TRADITIONAL ORDER

Conforming to the Temporal System of King Wen and Including Calligraphy

No matter how many ways you try, you cannot find a boundary to consciousness, so deep in every direction does it extend.

—HERAKLEITOS

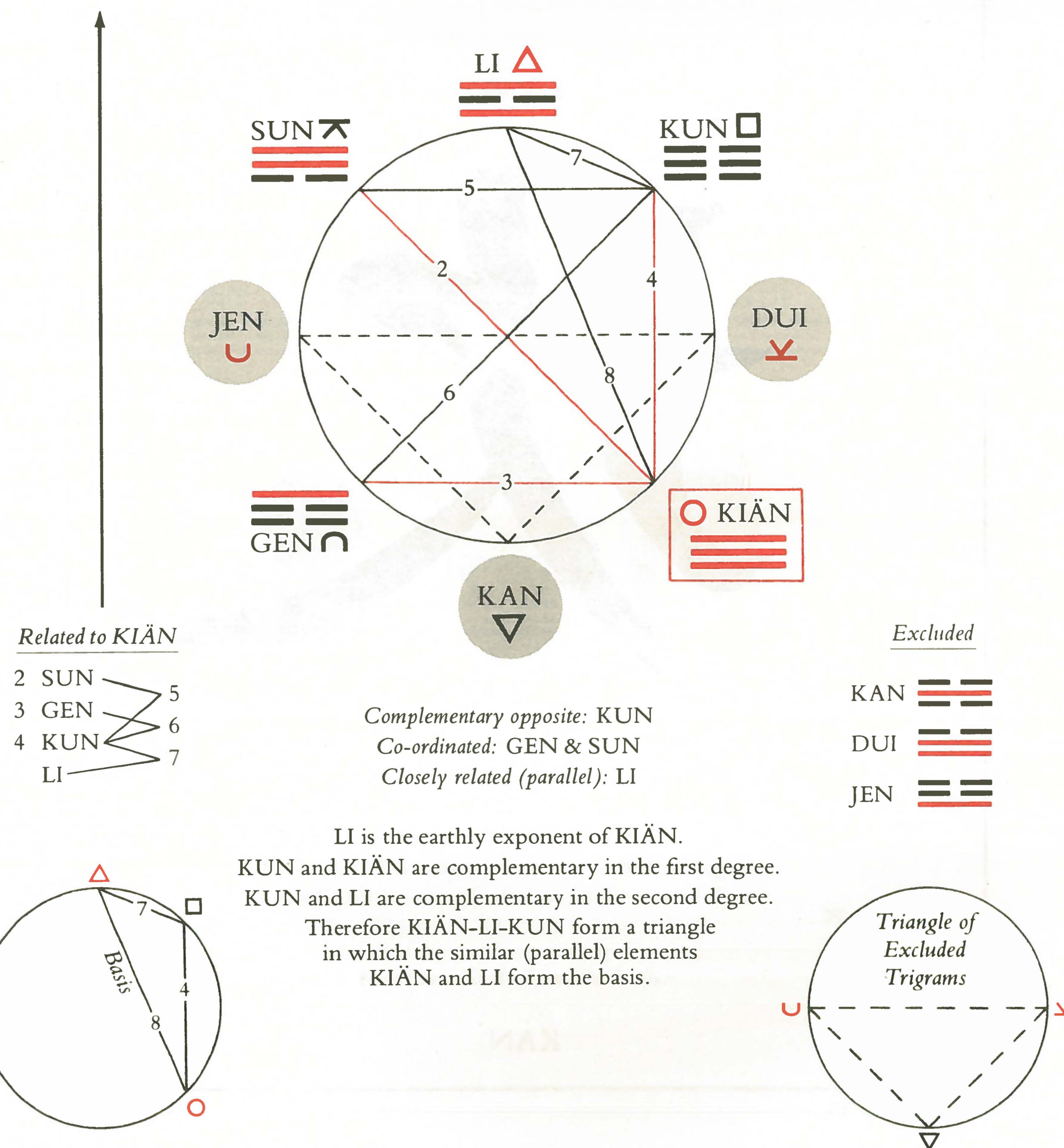




I. THE HOUSE OF KIÄN



1.	KIÄN-KIÄN	(No. 1)	KIÄN	*Heaven*	The Creative	*4th month–May-June*
2.	KIÄN-SUN	(No. 44)	GOU	*Heaven & Wind (Wood)*	Coming to Meet	*5th month–June-July*
3.	KIÄN-GEN	(No. 33)	DUN	*Heaven & Mountain*	Retreat	*6th month–July-Aug.*
4.	KIÄN-KUN	(No. 12)	PI	*Heaven & Earth*	Stagnation	*7th month–Aug.-Sept.*
5.	SUN-KUN	(No. 20)	GUAN	*Wind & Earth*	Contemplation	*8th month–Sept.-Oct.*
6.	GEN-KUN	(No. 23)	BO	*Mountain & Earth*	Disintegration	*9th month–Oct.-Nov.*
7.	LI-KUN	(No. 35)	DSIN	*Fire & Earth*	Progress	(Above: *Lunar months*
8.	LI-KIÄN	(NO. 14)	DA YU	*Fire & Heaven*	Possession of the Great	*of Chinese calendar)*



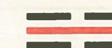
Complementary opposite: KUN
Co-ordinated: GEN & SUN
Closely related (parallel): LI

LI is the earthly exponent of KIÄN.
KUN and KIÄN are complementary in the first degree.
KUN and LI are complementary in the second degree.
Therefore KIÄN-LI-KUN form a triangle in which the similar (parallel) elements KIÄN and LI form the basis.

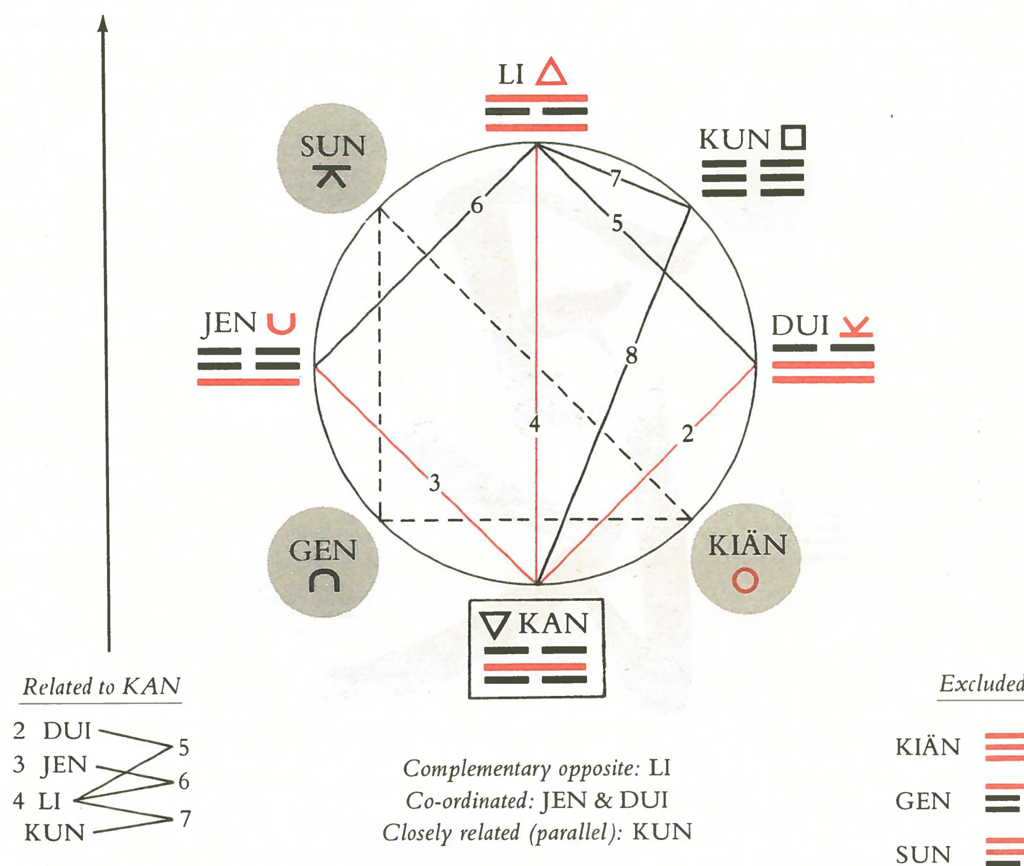




II. THE HOUSE OF KAN



1.	KAN-KAN	(No. 29)	KAN	*Water*	The Abysmal
2.	KAN-DUI	(No. 60)	DSIÄ	*Water & Lake*	Limitation
3.	KAN-JEN	(No. 3)	DSHUN	*Water & Thunder*	Initial Difficulty
4.	KAN-LI	(No. 63)	GI DSI	*Water & Fire*	After Completion
5.	DUI-LI	(No. 49)	GO	*Lake & Fire*	Revolution
6.	JEN-LI	(No. 55)	FONG	*Thunder & Fire*	Abundance
7.	KUN-LI	(NO. 36)	MING I	*Earth & Fire*	Darkening of the Light
8.	KUN-KAN	(No. 7)	SHÏ	*Earth & Water*	The Army



Related to KAN

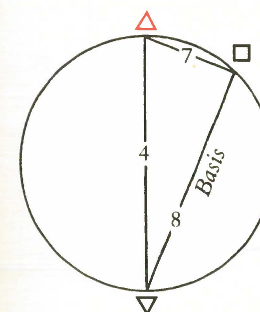
2 DUI — 5
3 JEN — 6
4 LI — 7
KUN

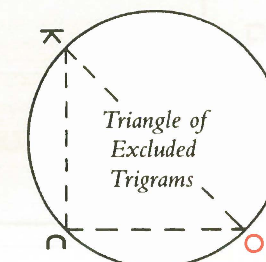
Excluded

KIÄN
GEN
SUN

Complementary opposite: LI
Co-ordinated: JEN & DUI
Closely related (parallel): KUN

KAN is the exponent of KUN in the elementary realm.
KAN and LI are complementary in the first degree.
LI and KUN are complementary in the second degree.
Therefore KAN-KUN-LI form a triangle
in which the similar (parallel) elements
KAN and KUN form the basis.





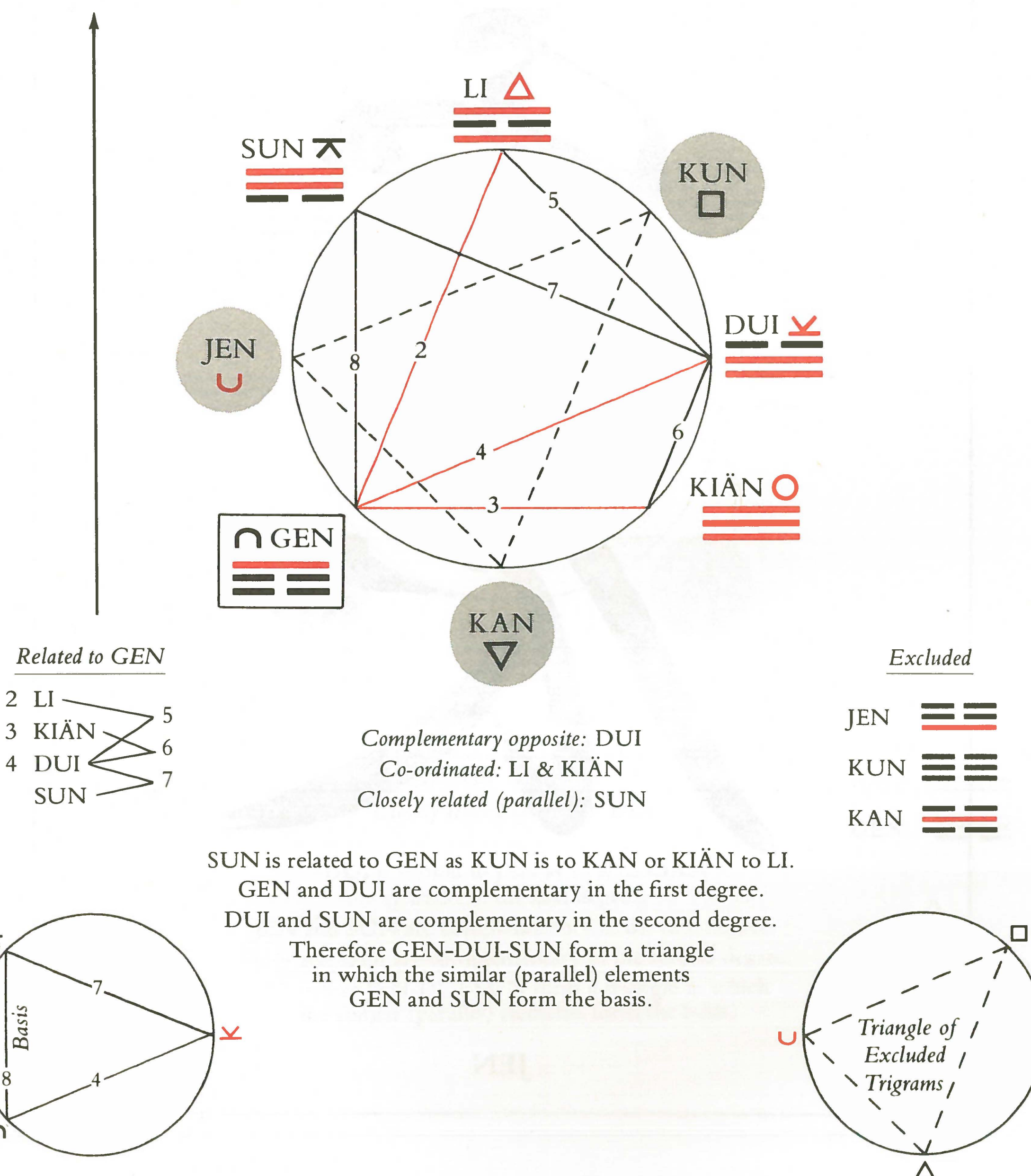




III. THE HOUSE OF GEN



1.	GEN-GEN	(No. 52)	GEN	*The Mountain*	Keeping Still
2.	GEN-LI	(No. 22)	BI	*Mountain & Fire*	Loveliness
3.	GEN-KIÄN	(No. 26)	DA CHU	*Mountain & Heaven*	Power of Taming the Great
4.	GEN-DUI	(No. 41)	SUN	*Mountain & Lake*	Decreasing
5.	LI-DUI	(No. 38)	KIU	*Fire & Lake*	Opposition
6.	KIÄN-DUI	(No. 10)	LÜ	*Heaven & Lake*	Behaviour
7.	SUN-DUI	(No. 61)	JUNG FU	*Wind & Lake*	Inner Truth
8.	SUN-GEN	(No. 53)	DSIÄN	*Wind and Mountain*	Development



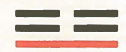
Complementary opposite: DUI
Co-ordinated: LI & KIÄN
Closely related (parallel): SUN

SUN is related to GEN as KUN is to KAN or KIÄN to LI.
GEN and DUI are complementary in the first degree.
DUI and SUN are complementary in the second degree.
Therefore GEN-DUI-SUN form a triangle
in which the similar (parallel) elements
GEN and SUN form the basis.





IV. THE HOUSE OF JEN



1.	JEN-JEN	(No. 51)	JEN	*Thunder*	The Arousing
2.	JEN-KUN	(No. 16)	YÜ	*Thunder & Earth*	Enthusiasm
3.	JEN-KAN	(No. 40)	HIÄ	*Thunder & Water (or The Abysmal)*	Liberation
4.	JEN-SUN	(No. 32)	HONG	*Thunder & Wind*	Duration
5.	KUN-SUN	(No. 46)	SHONG	*Earth & Wind*	Pushing Upward
6.	KAN-SUN	(No. 48)	DSING	*Water & Wind*	The Well
7.	DUI-SUN	(No. 28)	DA GO	*Lake & Wind*	Preponderance of the Great
8.	DUI-JEN	(No. 17)	SUI	*Lake & Thunder*	The Followership

LI
SUN
KUN
JEN
DUI
GEN
KIÄN
KAN

Related to JEN

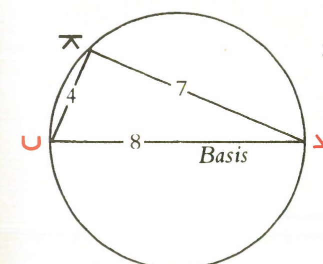
2 KUN — 5
3 KAN — 6
4 SUN — 7
DUI

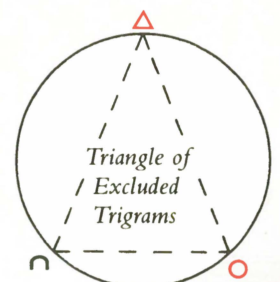
Complementary opposite: SUN
Co-ordinated: KUN & KAN
Closely related (parallel): DUI

Excluded

LI
KIÄN
GEN

DUI is related to JEN as LI is to KIÄN
(parallel in the first degree)
JEN and SUN are complementary in the first degree.
SUN and DUI are complementary in the second degree.
Therefore JEN-DUI-SUN form a triangle in which
the similar (parallel) elements form the basis.

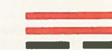




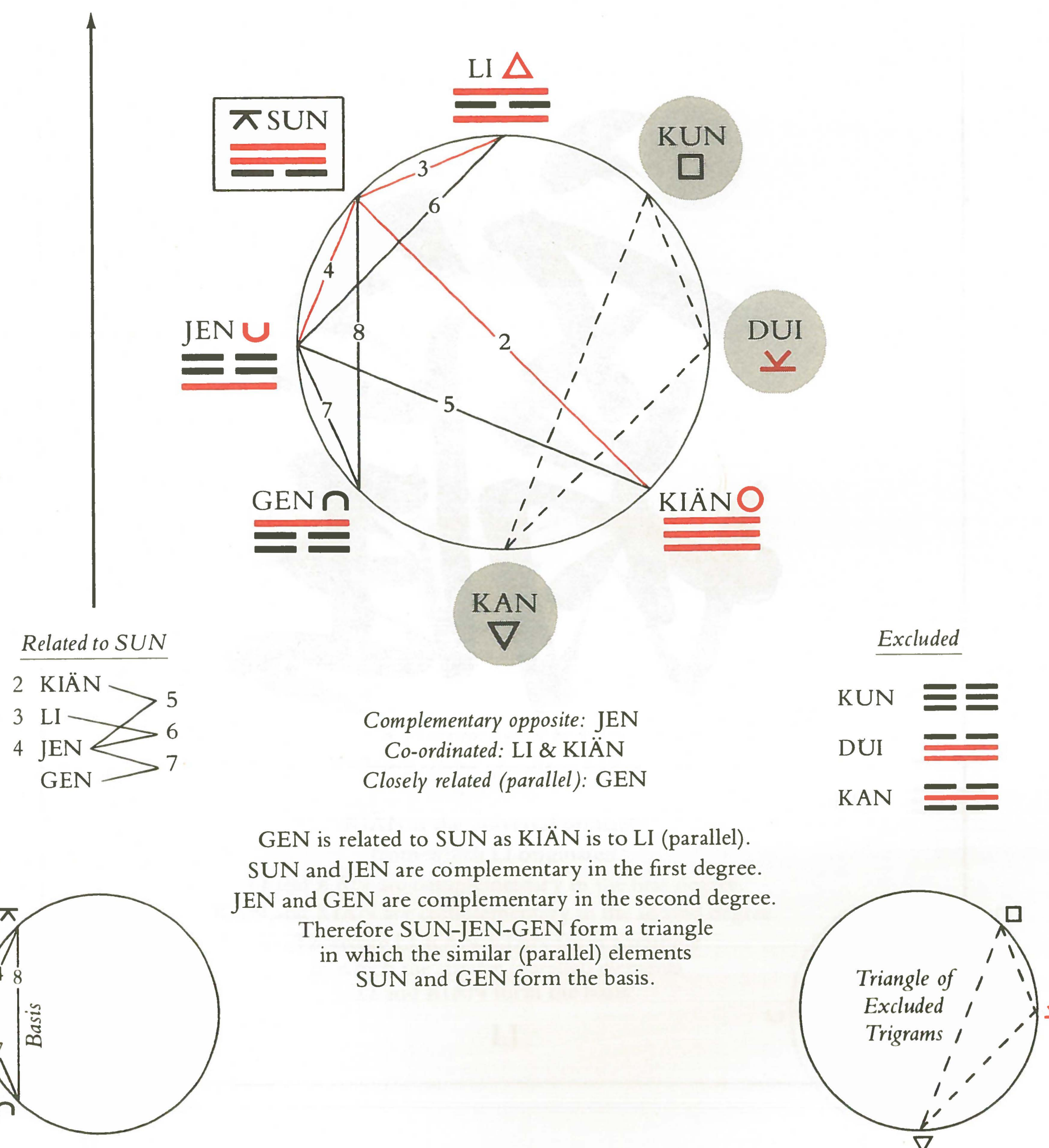




V. THE HOUSE OF SUN



1.	SUN-SUN	(No. 57)	SUN	*The Wind (or Wood)*	The Soft, The Gentle, The Penetrating
2.	SUN-KIÄN	(No. 9)	SIAU CHU	*Wind & Heaven*	The Power of Taming the Small
3.	SUN-LI	(No. 37)	GIA JEN	*Wind & Fire*	The Family (The Clan)
4.	SUN-JEN	(No. 42)	I	*Wind & Thunder*	Increasing
5.	KIÄN-JEN	(No. 25)	WU WANG	*Heaven & Thunder*	Innocence
6.	LI-JEN	(No. 21)	SHÏ HO	*Fire & Thunder*	Biting Through
7.	GEN-JEN	(No. 27)	I	*Mountain & Thunder*	Corners of the Mouth (Nutrition)
8.	GEN-SUN	(No. 18)	GU	*Mountain & Wind*	Work at Rotten Things (Decay)



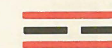
Complementary opposite: JEN
Co-ordinated: LI & KIÄN
Closely related (parallel): GEN

GEN is related to SUN as KIÄN is to LI (parallel).
SUN and JEN are complementary in the first degree.
JEN and GEN are complementary in the second degree.
Therefore SUN-JEN-GEN form a triangle
in which the similar (parallel) elements
SUN and GEN form the basis.

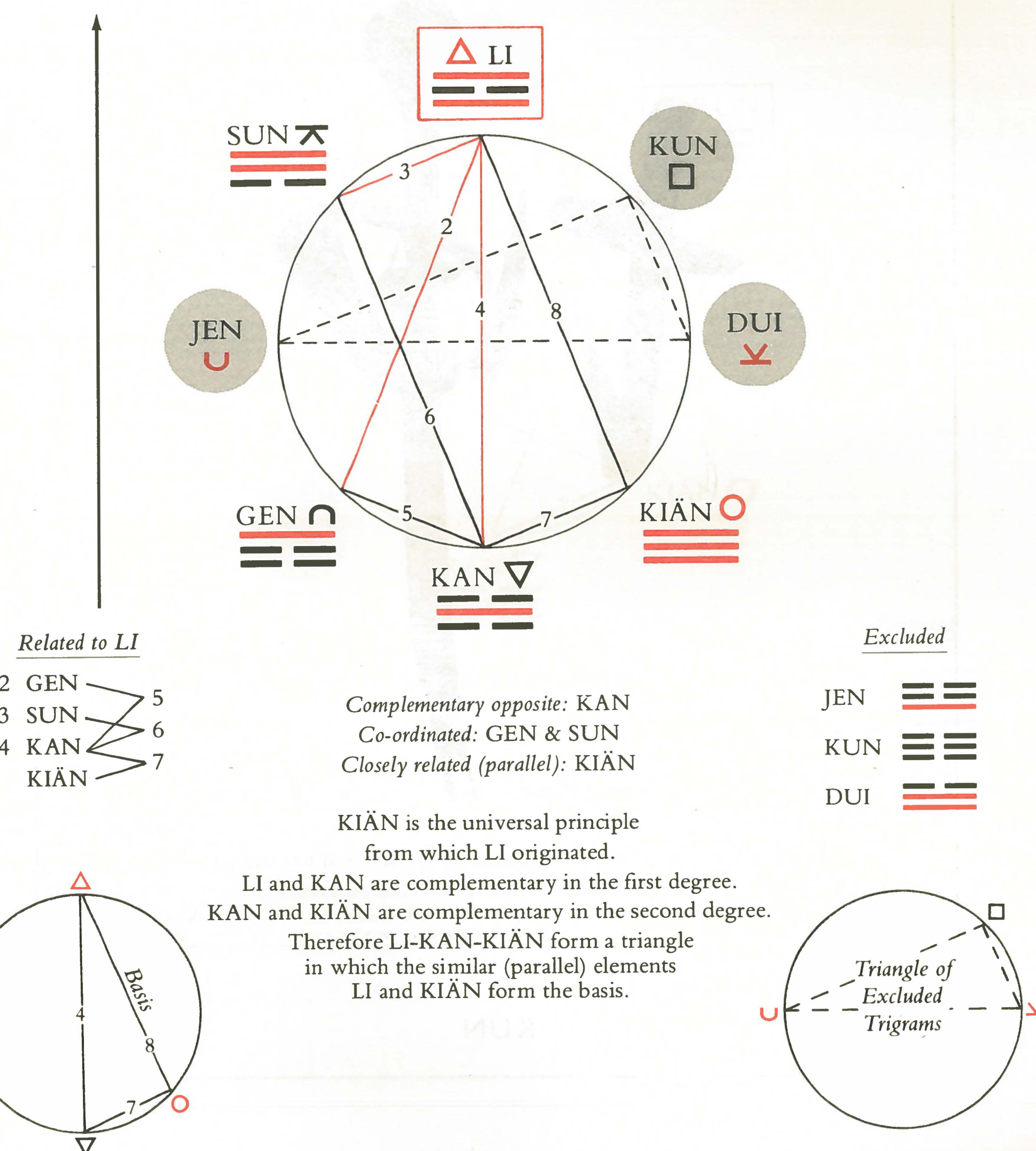




VI. THE HOUSE OF LI

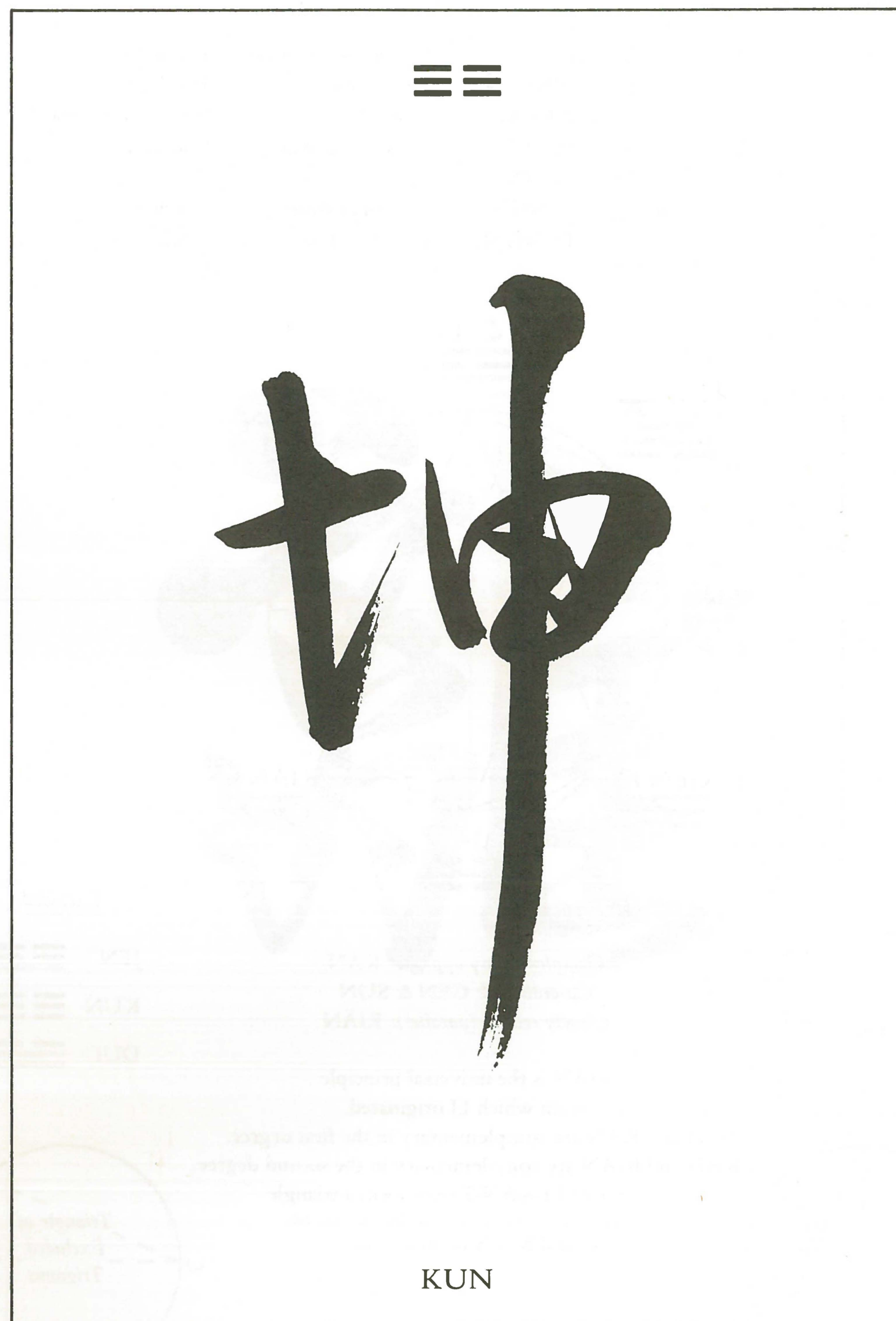


1.	LI-LI	(No. 30)	LI	*The Clinging*	Fire
2.	LI-GEN	(No. 56)	LÜ	*Fire on the Mountain*	The Wanderer
3.	LI-SUN	(No. 50)	DING	*Fire & Wind*	The Caldron
4.	LI-KAN	(No. 64)	WE DSI	*Fire & Water*	Before Completion
5.	GEN-KAN	(No. 4)	MONG	*Mountain & Water*	Youthful Folly
6.	SUN-KAN	(No. 59)	HUAN	*Wind & Water*	Dispersion (Dissolution)
7.	KIÄN-KAN	(No. 6)	SUNG	*Heaven & Water*	Conflict
8.	KIÄN-LI	(No. 13)	TUNG JEN	*Heaven & Fire*	Fellowship with Men

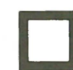


Complementary opposite: KAN
Co-ordinated: GEN & SUN
Closely related (parallel): KIÄN

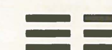
KIÄN is the universal principle
from which LI originated.
LI and KAN are complementary in the first degree.
KAN and KIÄN are complementary in the second degree.
Therefore LI-KAN-KIÄN form a triangle
in which the similar (parallel) elements
LI and KIÄN form the basis.



KUN



VII. THE HOUSE OF KUN



1.	KUN-KUN	(No. 2)	KUN	*Earth*	The Receptive	*10th month–November-December*
2.	KUN-JEN	(No. 24)	FU	*Earth & Thunder*	Return	*11th month–December-January*
3.	KUN-DUI	(No. 19)	LIN	*Earth & Lake*	Approach	*12th month–January-February*
4.	KUN-KIÄN	(No. 11)	TAI	*Earth & Heaven*	Peace	*1st month–February-March*
5.	JEN-KIÄN	(No. 34)	DA JUAN	*Thunder & Heaven*	The Power of the Great	*2nd month–March-April*
6.	DUI-KIÄN	(No. 43)	GUAI	*Lake & Heaven*	Breaking Through	*3rd month–April-May*
7.	KAN-KIÄN	(No. 5)	SÜ	*Water & Heaven*	Waiting	*(LUNAR MONTHS*
8.	KAN-KUN	(No. 8)	BI	*Water & Earth*	Holding Together	*of the Chinese Calendar)*

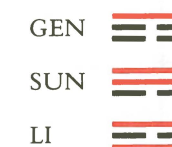
LI
SUN
KUN
JEN
DUI
KIÄN
GEN
KAN

KUN Related

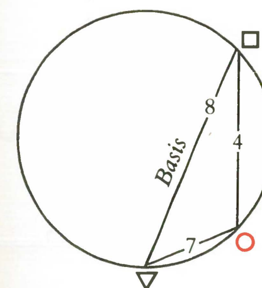


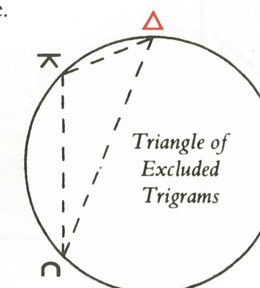
Complementary opposite: KIÄN
Co-ordinated: JEN-DUI
Closely related (parallel) (1°): KAN

Excluded



KUN and KIÄN are complementary in the first degree.
KIÄN and KAN are complementary in the second degree.
Therefore KUN-KAN-KIÄN form a triangle
in which the similar (parallel) elements
KAN and KUN form the basis.





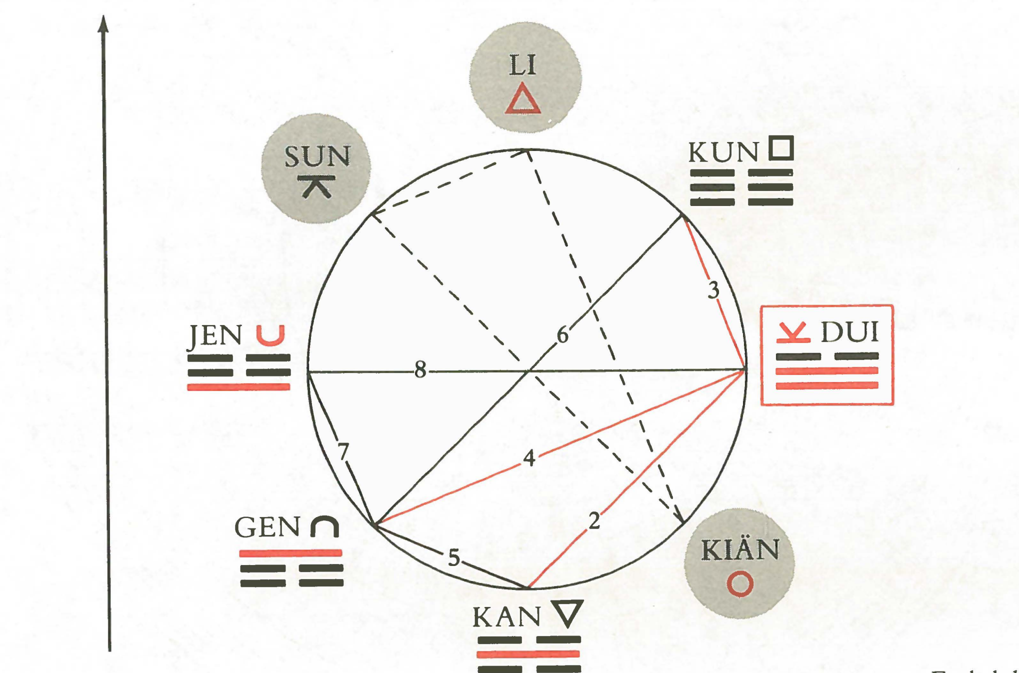




VIII. THE HOUSE OF DUI



1.	DUI-DUI	(No. 58)	DUI	*The Lake*	Gaiety
2.	DUI-KAN	(No. 47)	KUN	*Lake & Water*	Oppression
3.	DUI-KUN	(No. 45)	TSUI	*Lake & Earth*	Collecting
4.	DUI-GEN	(No. 31)	HIÄN	*Lake & Mountain*	Influence (Courtship)
5.	KAN-GEN	(No. 39)	GIÄN	*Water & Mountain*	Hindrance
6.	KUN-GEN	(No. 15)	KIÄN	*Earth & Mountain*	Modesty
7.	JEN-GEN	(No. 62)	SIAU GO	*Thunder & Mountain*	Predominance of the Small
8.	JEN-DUI	(No. 54)	GUI ME	*Thunder & Lake*	The Marrying Maiden



Related to DUI

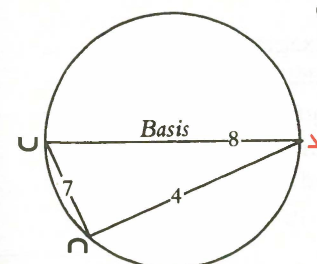
2 KAN — 5
3 KUN — 6
4 GEN — 7
JEN

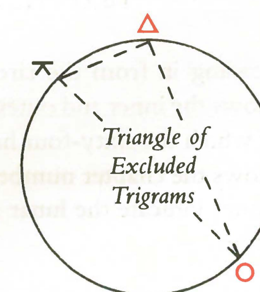
Excluded

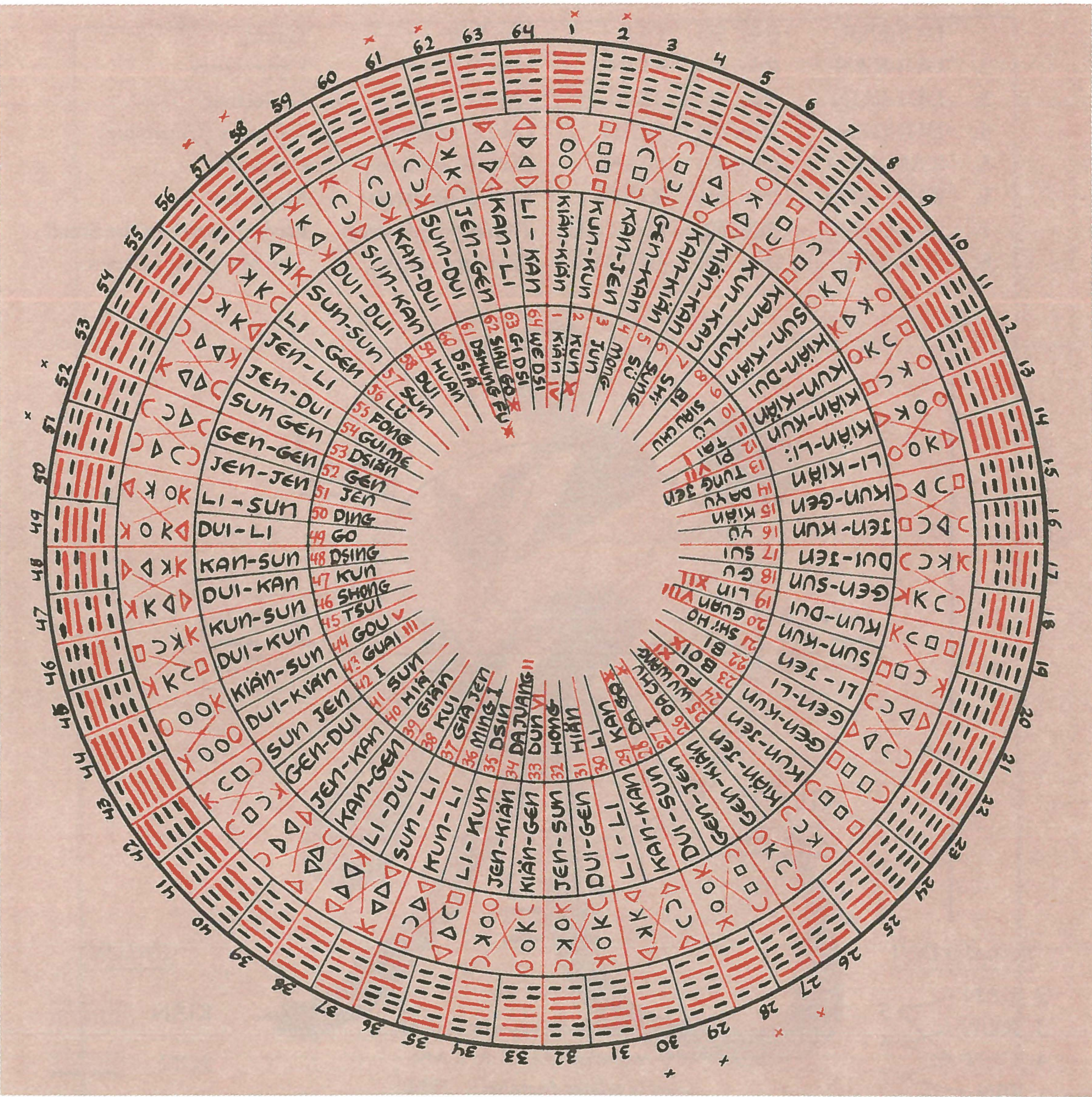
KIÄN
SUN
LI

Complementary opposite: GEN
Co-ordinated: KUN & KAN
Closely related (parallel): JEN

JEN is related to DUI as KIÄN is to LI.
DUI and GEN are complementary in the first degree.
GEN and JEN are complementary in the second degree.
Therefore DUI-GEN-JEN form a triangle
in which the similar (parallel) elements
JEN and DUI form the basis.

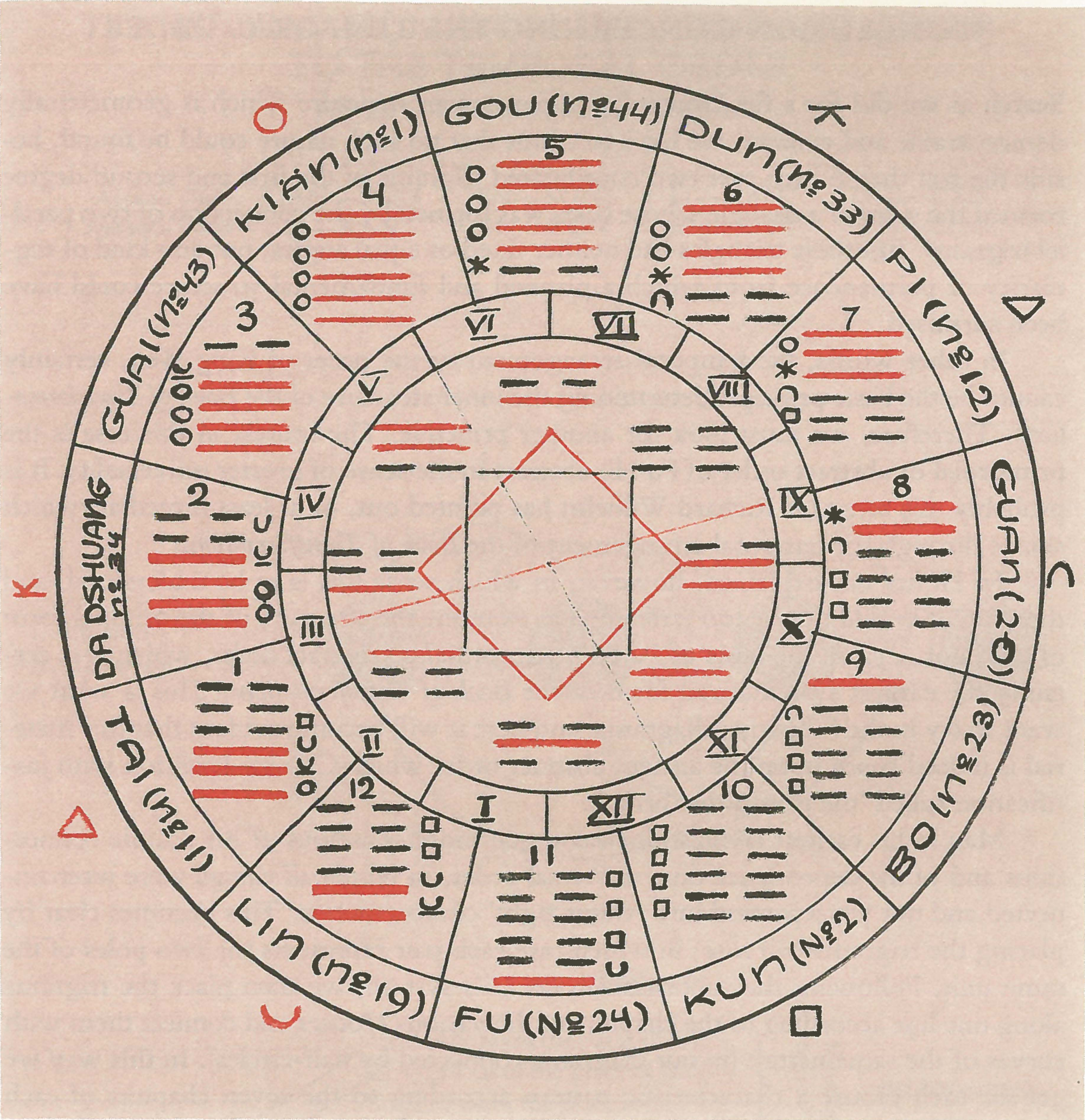






TRADITIONAL ARRANGEMENT OF THE SIXTY-FOUR HEXAGRAMS

Reading in from the circumference, the first ring contains the sixty-four hexagrams. The next ring shows the inner and outer signs in abbreviated symbols. The third ring shows the names of the trigrams of which the sixty-four hexagrams are composed (beginning with the basic trigram). The smallest ring shows the chapter numbers of the *I Ching* and their Chinese names. The roman numerals behind some names indicate the lunar months to which the hexagrams are attributed according to the Chinese tradition.



LUNAR MONTHS
IN RELATIONSHIP TO GROWING AND FAILING LIGHT

1—12: Lunar Months
I—XII: Months of the Solar Year (approximately)

CONCLUSION CONCERNING THE TEMPORAL ORDER

Search as we did for a fundamental and permanent structure which is geometrically demonstrable and evident, we have to admit that no such nature could be found, beside the fact that in each case two coordinated trigrams of the first and second degree formed the sides of a triangle whose basis was formed by the connection of two parallel trigrams. But these triangles had neither fixed or equal angles, nor any kind of regularity or permanence from which a planned and fundamental structure could have been surmised.

In other words, the temporal arrangement or the order of King Wen, certainly cannot be the basic principle determining the inner structure of the *Book of Transformations*. Therefore, we must look for another principle. The nearest in this case is the primordial or abstract order of Fu Hi, abstract in the sense of greater universality. It is probably this sense (as Richard Wilhelm has pointed out, or at least hinted at) which shines through the temporal arrangement of the *Book of Transformations*.

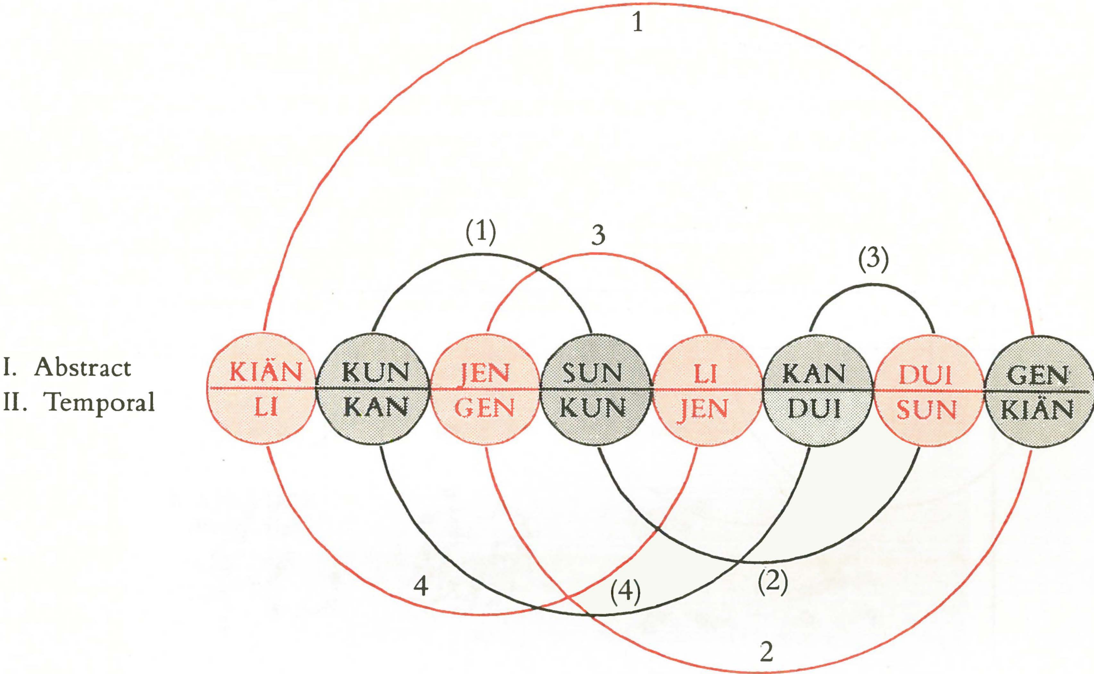
Fu Hi has not explained, however, in which sense this is to be understood, and therefore it would not be too farfetched to examine the structure of the original form of the book, *i.e.* on the basis of Fu Hi's primordial or abstract order, which was certainly the earliest systematized form of the *Book of Transformations*. This is what we want to try in the following diagrams, and here it will become evident that this material is indeed based upon the ancient abstract order which Chinese tradition with justification called 'the primordial order'.

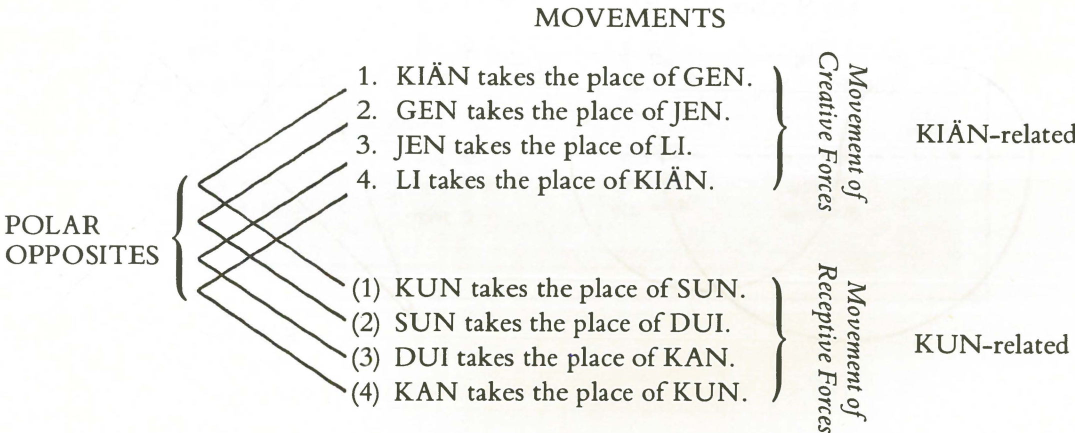
Man in his earliest civilization was much more conscious of his cosmic connections and of his dependence on a universal order, in which all things were interconnected and not yet separated into 'water-tight' compartments. This becomes clear by placing the trigrams pairwise, in which case each pair represents the two poles of the same unit. Following the succession in Fu Hi's system, we then place the trigrams along one line according to the chapters of the various Houses and connect them with curves of the same nature (in our diagrams connected by half-circles). In this way we get for each House a characteristic pattern according to the seven chapters of each House. The first chapter is not represented by a curve, as it is a double trigram of the same sign and therefore marks an inner movement and starting point.

TRANSFORMATION FROM THE ABSTRACT ORDER TO THE TEMPORAL ORDER

AXIAL OR POLAR ARRANGEMENT

Abstract Order:	KIÄN—KUN	JEN—SUN	LI—KAN	DUI—GEN
Temporal Order:	LI—KAN	GEN—KUN	JEN—DUI	SUN—KIÄN

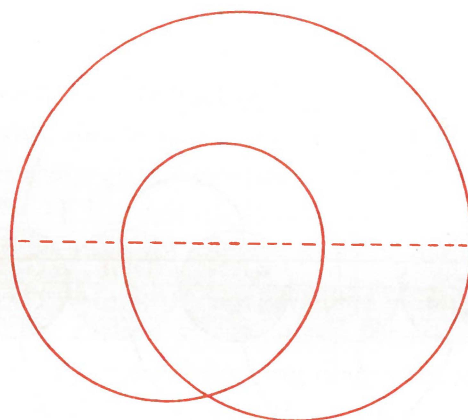


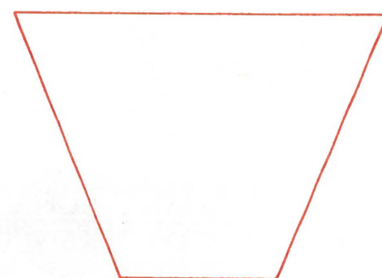


TRANSFORMATION FROM THE ABSTRACT TO THE TEMPORAL ORDER:

Showing the Movements of Creative and Receptive Trigrams, According to Different Methods

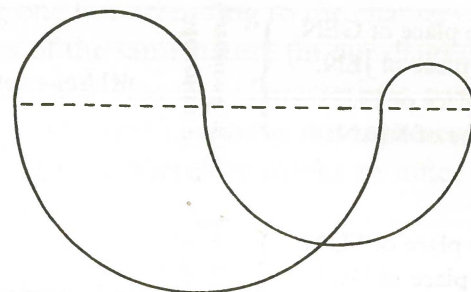
KIÄN-related

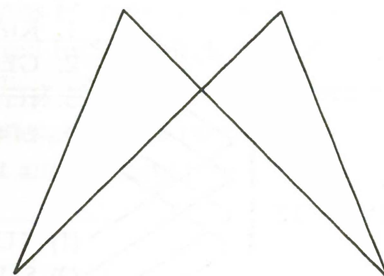




KIÄN-related
(cfr. p. 79)

KUN-related





KUN-related
(cfr. p. 79)

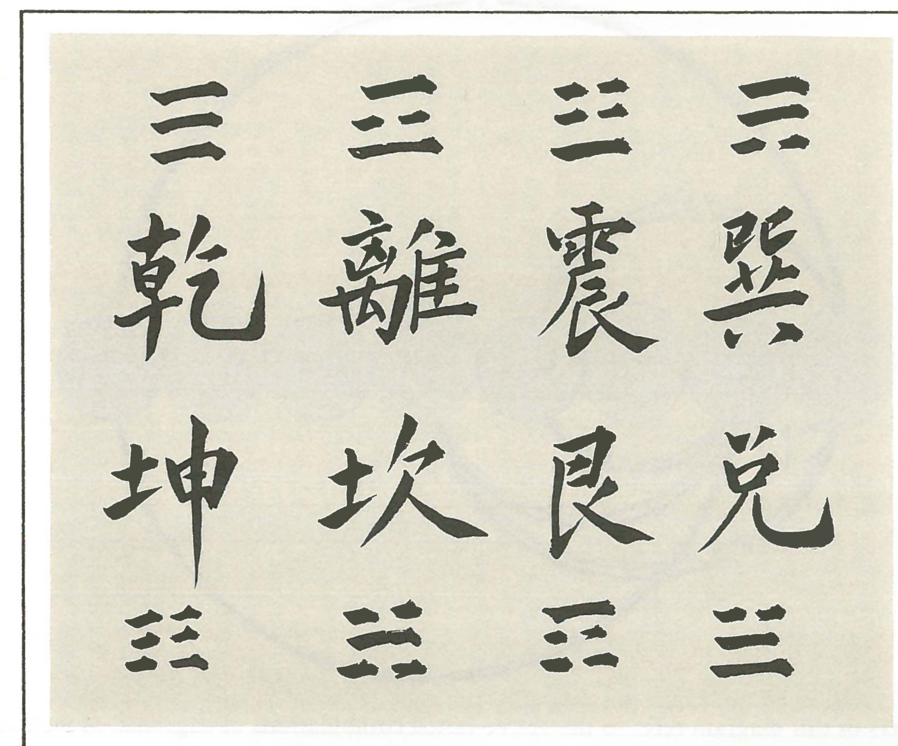
XIII

THE EIGHT HOUSES OF HEXAGRAMS ACCORDING TO THE ABSTRACT ORDER

Conforming to the System of Fu Hi (Movement in Curves)

Many people learn nothing from what they see and experience, nor do they understand what they hear explained, but imagine that they have.

—HERAKLEITOS



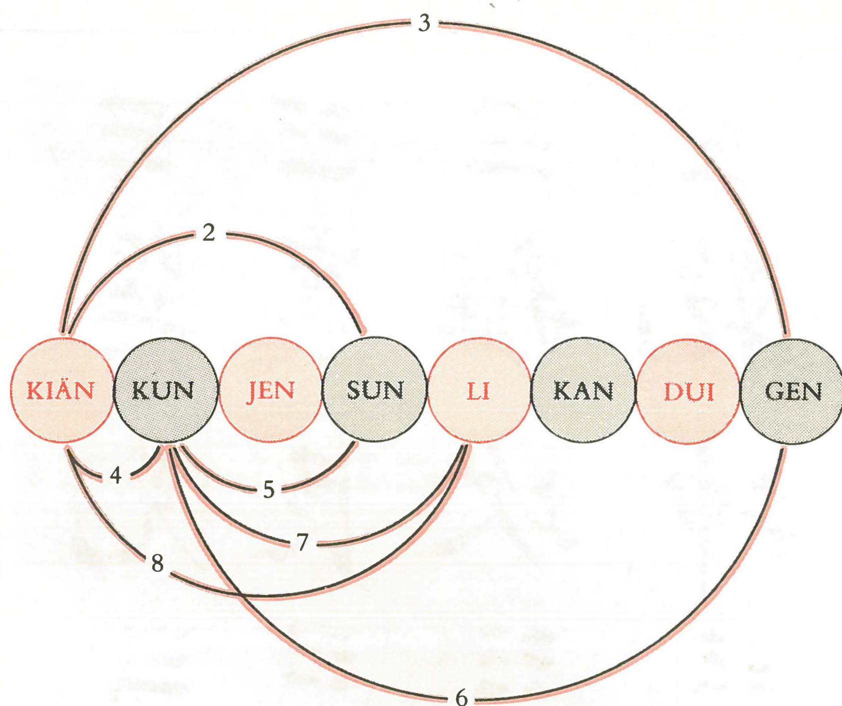


THE HOUSE OF KIÄN



A	C_1	C_2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC_1	AC_2	AO	C_1O	C_2O	PO	PA
Upper Trigram:	○	○	○	○	⊼	∩	△	△
Lower Trigram:	○	⊼	∩	□	□	□	□	○
Chapter:	1	44	33	12	20	23	35	14



The numbers of this diagram refer to the above-noted combinations of trigrams, as well as to the respective chapter number of the *Book of Transformations,* dealing with the House of KIÄN. Chapter 1 of the *I Ching* is not represented by a curve, because it is not a combination of two different trigrams, but a reduplication of the sign of this House (KIÄN-KIÄN), which means intensification or an inner movement.

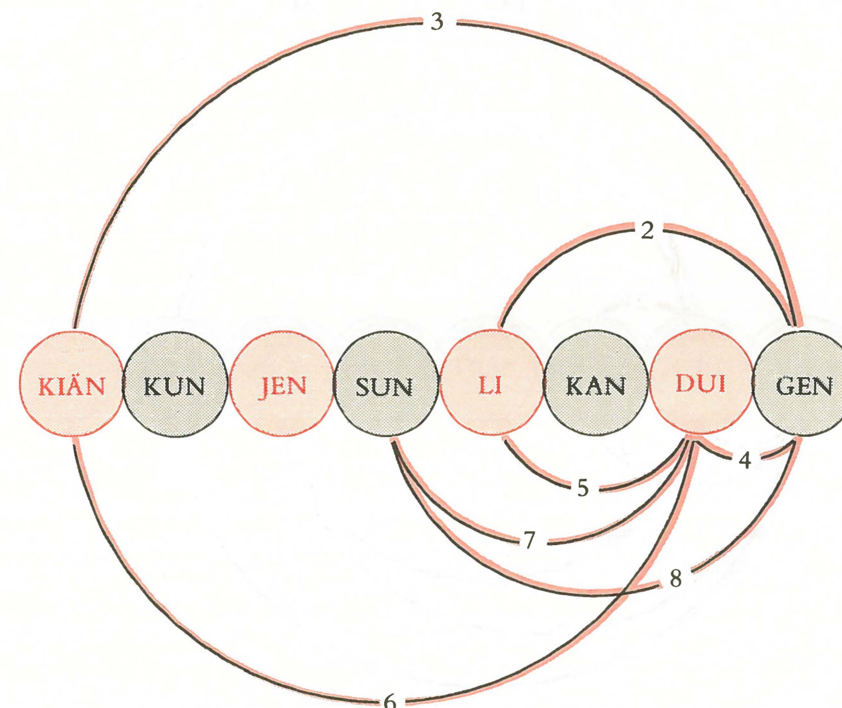


THE HOUSE OF GEN

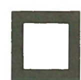


A	C_1	C_2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC_1	AC_2	AO	C_1O	C_2O	PO	PA
Upper Trigram:	∩	∩	∩	∩	△	○	⊼	⊼
Lower Trigram:	∩	△	○	⊻	⊻	⊻	⊻	∩
Chapter:	52	22	26	41	38	10	61	53



The numbers of this diagram refer to the above-noted combinations of trigrams, as well as to the respective chapter number of the *Book of Transformations,* dealing with the House of GEN. Chapter 52 of the *I Ching* is not represented by a curve, because it is not a combination of two different trigrams, but a reduplication of the sign of this House (GEN-GEN).

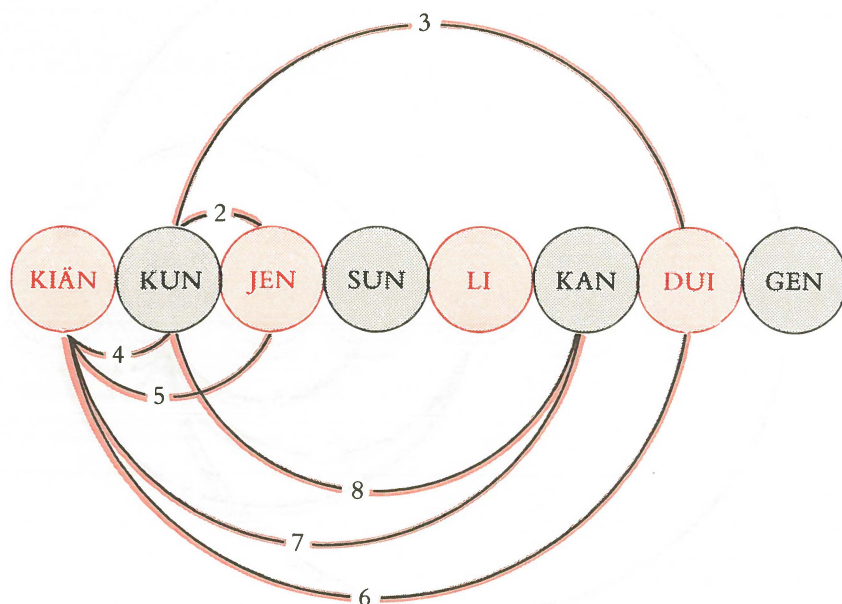


THE HOUSE OF KUN



A	C1	C2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC_1	AC_2	AO	C_1O	C_2O	PO	PA
Upper Trigram:	□	□	□	□	∪	⊻	▽	▽
Lower Trigram:	□	∪	⊻	○	○	○	○	□
Chapter:	2	24	19	11	34	43	5	8

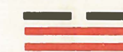


The numbers of this diagram refer to the above-noted combinations of trigrams, as well as to the respective chapter number of the *Book of Transformations*, dealing with the House of KUN.

Chapter 2 of the *I Ching* is not represented by a curve, because it is not a combination of two different trigrams, but a reduplication of the sign of this House (KUN-KUN).

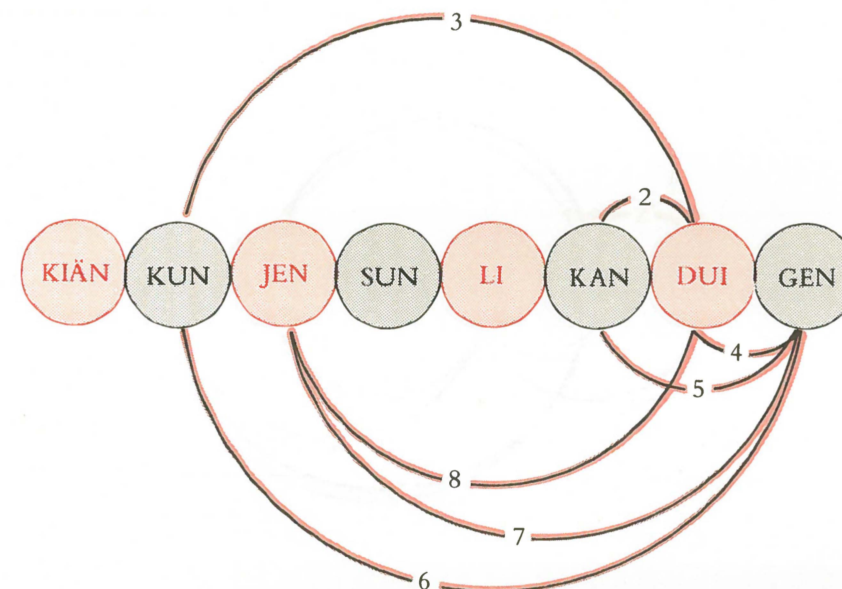


THE HOUSE OF DUI



A	C1	C2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC_1	AC_2	AO	C_1O	C_2O	PO	PA
Upper Trigram:	⊻	⊻	⊻	⊻	▽	□	∪	∪
Lower Trigram:	⊻	▽	□	∩	∩	∩	∩	⊻
Chapter:	58	47	45	31	39	15	62	54



The numbers of this diagram refer to the above-noted combinations of trigrams, as well as to the respective chapter number of the *Book of Transformations*, dealing with the House of DUI.

Chapter 58 of the *I Ching* is not represented by a curve, because it is not a combination of two different trigrams, but a reduplication of the sign of this House (DUI-DUI).

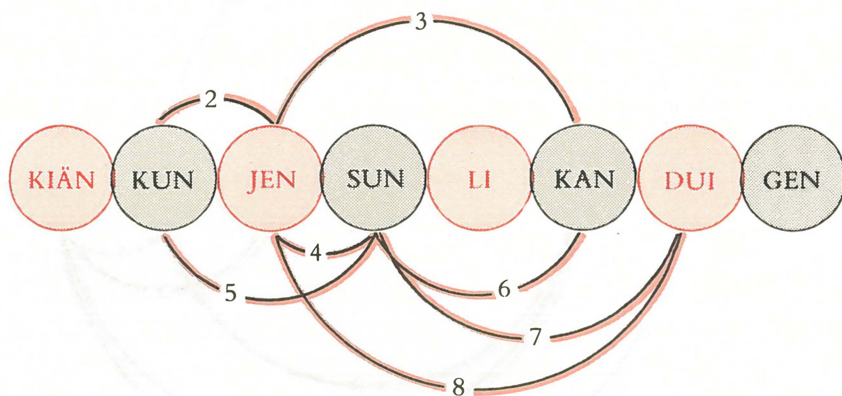


THE HOUSE OF JEN



A	C_1	C_2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC_1	AC_2	AO	C_1O	C_2O	PO	PA
Upper Trigram:	∪	∪	∪	∪	□	▽	⊻	⊻
Lower Trigram:	∪	□	▽	⊼	⊼	⊼	⊼	∪
Chapter:	51	16	40	32	46	48	28	17

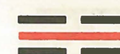


The numbers of this diagram refer to the above-noted combinations of trigrams, as well as to the respective chapter number of the *Book of Transformations,* dealing with the House of JEN.

Chapter 51 of the *I Ching* is not represented by a curve, because it is not a combination of two different trigrams, but a reduplication of the sign of this House (JEN-JEN).

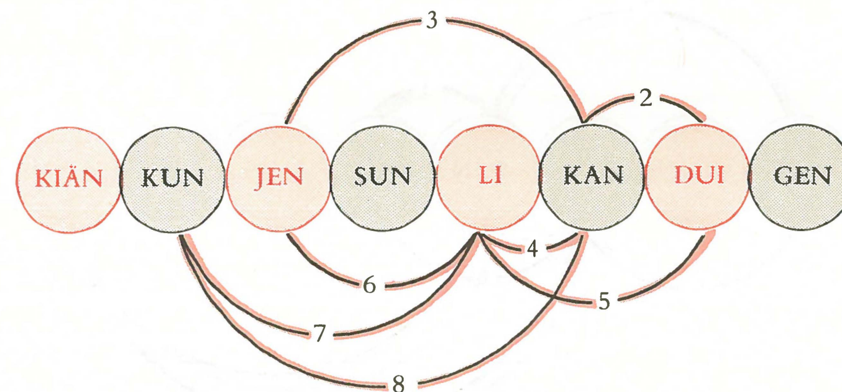


THE HOUSE OF KAN



A	C_1	C_2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC_1	AC_2	AO	C_1O	C_2O	PO	PA
Upper Trigram:	▽	▽	▽	▽	⊻	∪	□	□
Lower Trigram:	▽	⊻	∪	△	△	△	△	▽
Chapter:	29	60	3	63	49	55	36	7



The numbers of this diagram refer to the above-noted combinations of trigrams, as well as to the respective chapter number of the *Book of Transformations,* dealing with the House of KAN.

Chapter 29 of the *I Ching* is not represented by a curve, because it is not a combination of two different trigrams, but a reduplication of the sign of this House (KAN-KAN).

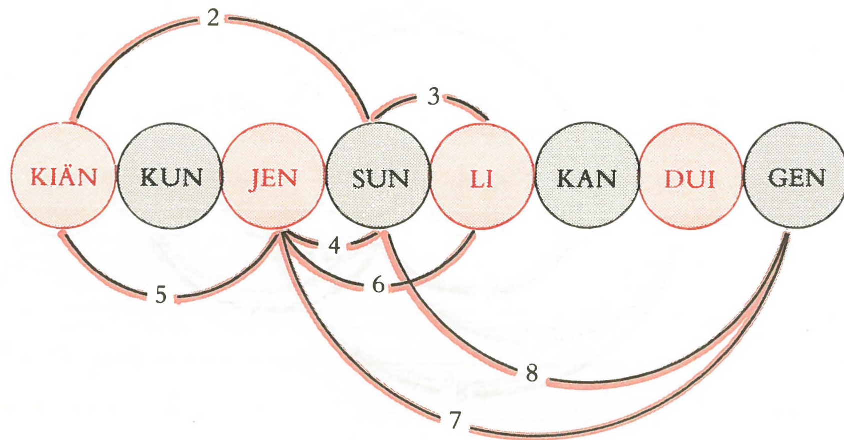


THE HOUSE OF SUN



A	C_1	C_2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC_1	AC_2	AO	C_1O	C_2O	PO	PA
Upper Trigram:	⊼	⊼	⊼	⊼	○	△	∩	∩
Lower Trigram:	⊼	○	△	∪	∪	∪	∪	⊼
Chapter:	57	9	37	42	25	21	27	18

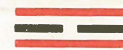


The numbers of this diagram refer to the above-noted combinations of trigrams, as well as to the respective chapter number of the *Book of Transformations*, dealing with the House of SUN.

Chapter 57 of the *I Ching* is not represented by a curve, because it is not a combination of two different trigrams, but a reduplication of the sign of this House (SUN-SUN).

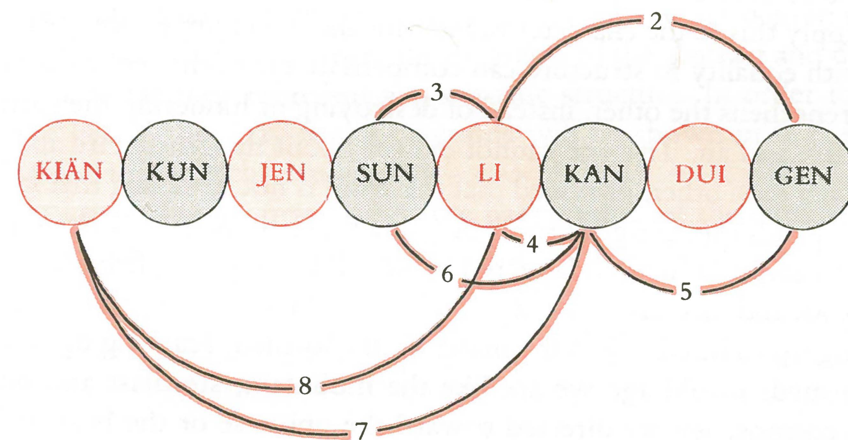


THE HOUSE OF LI



A	C_1	C_2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC_1	AC_2	AO	C_1O	C_2O	PO	PA
Upper Trigram:	△	△	△	△	∩	⊼	○	○
Lower Trigram:	△	∩	⊼	▽	▽	▽	▽	△
Chapter:	30	56	50	64	4	59	6	13



The numbers of this diagram refer to the above-noted combinations of trigrams, as well as to the respective chapter number of the *Book of Transformations*, dealing with the House of LI.

Chapter 30 of the *I Ching* is not represented by a curve, because it is not a combination of two different trigrams, but a reduplication of the sign of this House (LI-LI).

OPPOSITION OF MOVEMENT AND STRUCTURE AND FURTHER OBSERVATIONS

The relationship between the various trigrams proves much more intricate than originally suspected, and this relationship becomes visible in the linear arrangement, where the relationship is shown in form of semicircular curves. Here we realize that KIÄN is not only the opposite of KUN (that Heaven and Earth are not necessarily incompatible); that LI (Fire) is not only the opposite of KAN (Water); that GEN (Mountain) is not only opposite to DUI (Gaiety), and that JEN (Thunder) is not only the opposite of SUN (Wind). But KIÄN is the mirror-image of GEN; LI is the mirror-image of SUN; KUN is the mirror-image of DUI; and KAN is the mirror-image of JEN. Here positive and negative properties follow each other and show an unexpected relationship. A mirror-image in some way is the opposite of the original, but only in the sense that right and left are reversed. Thus, we have the pairs of KIÄN – GEN, KUN – DUI, JEN – KAN, SUN – LI; that means the first and the last, the second and the seventh, the third and the sixth, the fourth and the fifth of the trigrams are related, and their relationship is all the more significant and visible to the eye. In this way we have an opposition in direction, but an equality of structure, while, for example in KIÄN and KUN, we have an opposition in direction and structure.

If we apply this to the character of individuals, then it may mean that opposites in direction with equality in structure can compensate each other or cooperate in such a way that strengthens the other, instead of destroying or hindering the partner. A good example is fire and air. The one cannot exist without the other. Fire and wind excite and strengthen each other, provided that the wind is not so strong that it extinguishes the fire. It depends on the right proportion. If a fire is weak, it may be extinguished by the wind. A candle flame is endangered by wind, but a strong fire is nourished by it.

Both KIÄN and GEN have stability as their characteristic. The mountain is the earth in its striving up to heaven; it is the material, the formed, reaching up into the immaterial, unformed. In old age we are like the mountain, steadfast and quiet. We approach the cosmos, we are directed toward the universe or the heavens (in the language of religion) and we approach the great mystery of transformation, of giving up our form or perhaps entering the formless.

Applying the eight movements of the eight Houses to the primordial or abstract order, we arrive at a principle of unity which is geometrically representable and so obvious that anyone can recognize it, and understand the structural harmony and organic connection of the sixty-four hexagrams. In fact, we now begin to understand why the ancients chose the number sixty-four as a basis for their observations con-

cerning the possibilities of the average human character and the results of his actions. While we were trying in a similar way to represent the combinations of trigrams in the temporal system, we could not find a unifying principle, which proves that we are not dealing with the original structure or a geometrically planned system. Such a system becomes apparent if we take the original or abstract order as the basis of our further considerations. And here we find that each of the eight Houses is based on a triangle with two equal sides and a right angle opposite the basis. The difference between the Houses is marked by the position of the triangle, whose basis is either vertical or horizontal or slanting to the right or to the left, in an upward or in a downward direction. In each case the position of the triangle depends on the position of the right angle, so that the eight Houses are distinguished by the position of the same triangle and the trigram of its apex, which determines the prevailing tendency of the human being, who is placed between two contrasting or opposing (divergent) qualities.

Though Man is placed, according to the principle of the *Book of Transformations,* between Heaven and Earth, between the Invisible and the Visible, and takes part in both, the various human beings differ in the degree and manner in which they partake in the one or the other. The diagrams of the eight Houses can therefore only depict the average situation characterized by the most contrasting situation among the eight movements of each House. Without, however, relying on the definition which is given to these diagrams, let us compare the diagrams of the abstract and the temporal order and see how far they represent a systematic structure. In order to make this structure more visible the sixty-four hexagrams will be shown in four equal parts, representing two Houses each, namely KUN – KIÄN (1-16); GEN – JEN (17-32); SUN – DUI (33-48); and LI – KAN (49-64); first against the background of the temporal and then against the background of the primordial or abstract order. The temporal order proves to be arbitrary and irregular, while the abstract order follows, with the exception of some few lines, a systematic pattern.

XIV

STRUCTURAL OBSERVATIONS

Not I but the world says it: All is one. —HERAKLEITOS

TABLES OF PERMUTATION VALUES

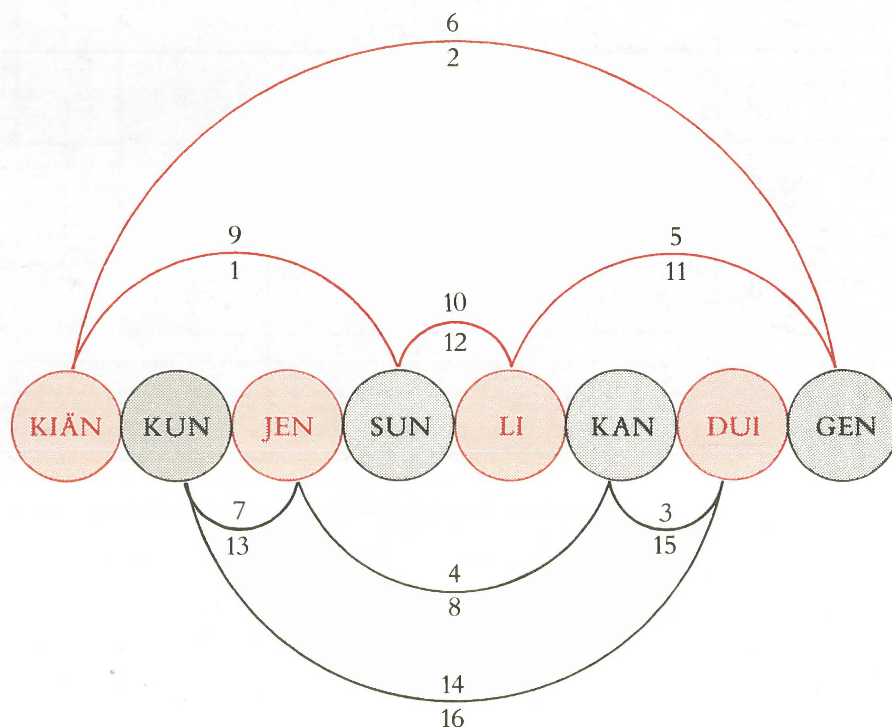
A	C_1	C_2	O	P	
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMEN–TARY OPPOSITE	PARALLEL VALUE	EXCLUDED
☰	☴	☶	☷	☲	∪ ⊻ ▽
☵	☱	☳	☲	☷	⊼ ∩ ○
☶	☲	☰	☱	☴	□ ▽ ∪
☳	☷	☵	☴	☱	△ ○ ∩
☴	☰	☲	☳	☶	▽ □ ⊻
☲	☶	☴	☵	☰	⊻ ∪ □
☷	☳	☱	☰	☵	∩ ⊼ △
☱	☵	☷	☶	☳	△ ○ ⊼

	A	C_1	C_2	O	P	
HOUSE	STARTING VALUE	CO-ORDINATED VALUES		COMPLEM OPPOSITE	PARALLEL VALUE	EX-CLUDED
1	○↑	⊼↓	∩↓	□↓	△↑	∪ ⊻ ▽
2	▽↓	⊻↑	∪↑	△↑	□↓	⊼ ∩ ○
3	∩↓	△↑	○↑	⊻↑	⊼↓	□ ▽ ∪
4	∪↑	□↓	▽↓	⊼↓	⊻↑	△ ○ ∩
5	⊼↓	○↑	△↑	∪↑	∩↓	▽ □ ⊻
6	△↑	∩↓	⊼↓	▽↓	○↑	⊻ ∪ □
7	□↓	∪↑	⊻↑	○↑	▽↓	∩ ⊼ △
8	⊻↑	▽↓	□↓	∩↓	∪↑	△ ○ ⊼

ABSTRACT ORDER

CO-ORDINATED VALUES
(Shown in Curves)
I-VIII

I.	KIÄN:	1+2	Sun & Gen
II.	KAN:	3+4	Dui & Jen
III.	GEN:	5+6	Li & Kiän
IV.	JEN:	7+8	Kun & Kan
V.	SUN:	9+10	Kiän & Li
VI.	LI:	11+12	Gen & Sun
VII.	KUN:	13+14	Jen & Dui
VIII.	DUI:	15+16	Kan & Kun

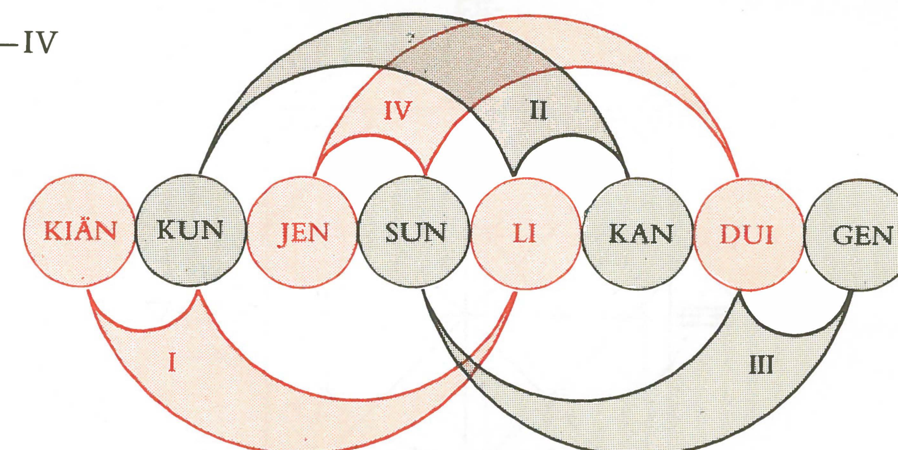


The colours of the curves on this and the following page have been added merely to accentuate the pattern, but do not signify positive/negative or creative/receptive qualities.

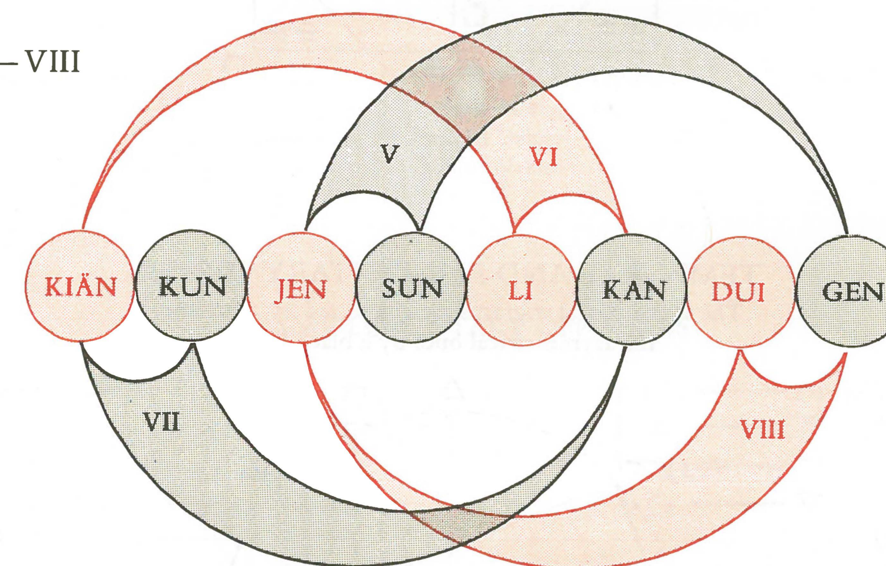
ABSTRACT ORDER

PARALLEL VALUES AND COMPLEMENTARY OPPOSITES

I—IV



V—VIII



PARALLEL VALUES

I. LI-KIÄN
IV. DUI-JEN
VI. KIÄN-LI
VIII. JEN-DUI
} *Creative*

II. KUN-KAN
III. SUN-GEN
VII. KAN-KUN
V. GEN-SUN
} *Receptive*

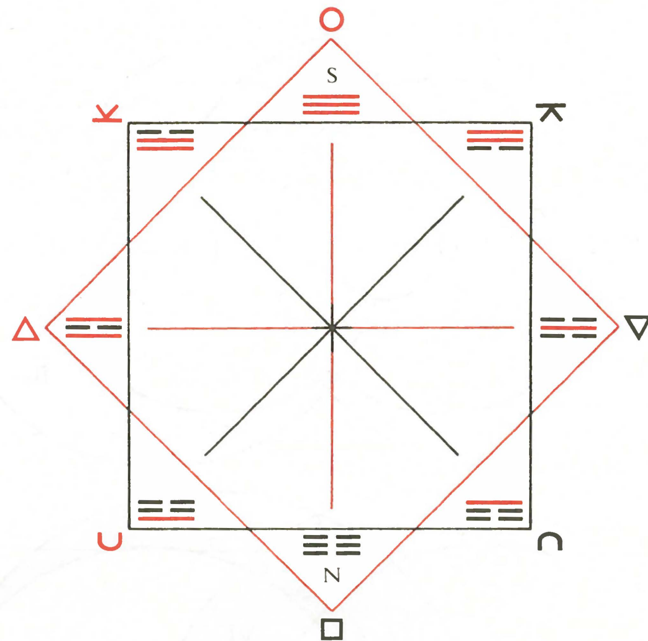
COMPLEMENTARY OPPOSITES

I. LI-KUN
IV. DUI-SUN
VI. KIÄN-KAN
VIII. JEN-GEN
} *Creative-Receptive*

II. KUN-LI
III. SUN-DUI
VII. KAN-KIÄN
V. GEN-JEN
} *Receptive-Creative*

THE STRUCTURE OF THE I CHING

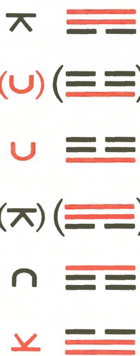
ABSTRACT ORDER

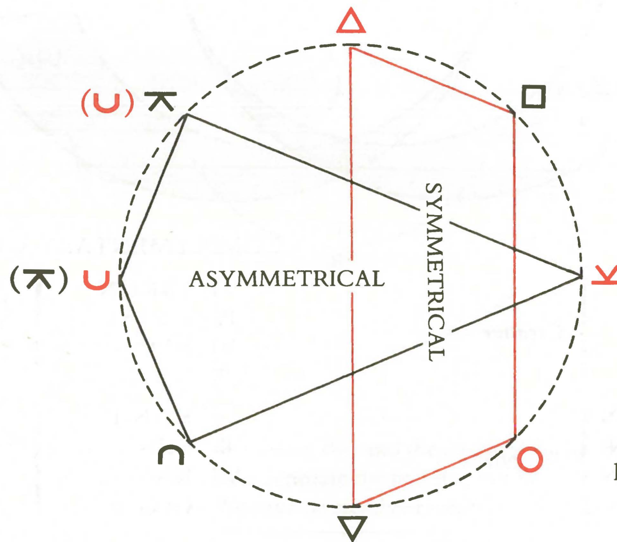


TEMPORAL AND ELEMENTARY ORDER

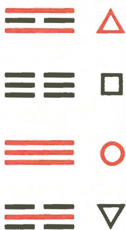
The symmetrical trigrams are connected by a red line, the asymmetrical ones by a black line.

ASYMMETRICAL TRIGRAMS



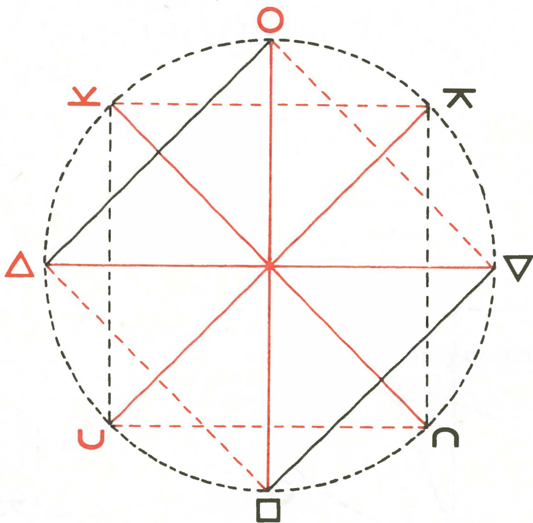


SYMMETRICAL TRIGRAMS



Symmetrical trigrams divide horizontally into identical halves. Asymmetrical trigrams produce different halves.

ABSTRACT ORDER



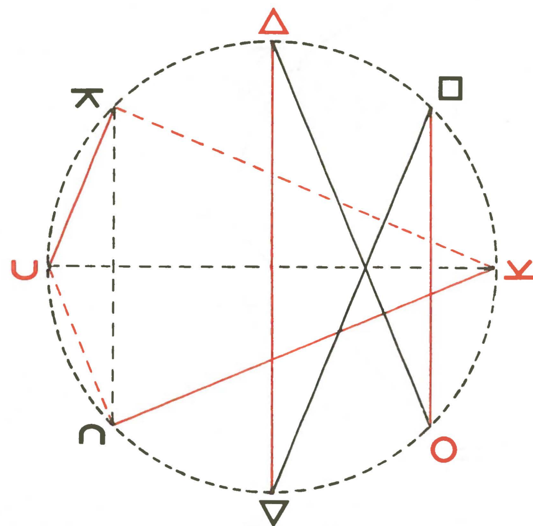
COMPLEMENTARY OPPOSITES



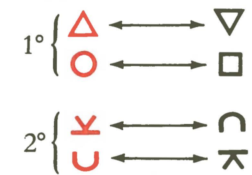
PARALLEL VALUES



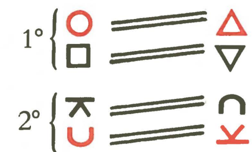
TEMPORAL ORDER



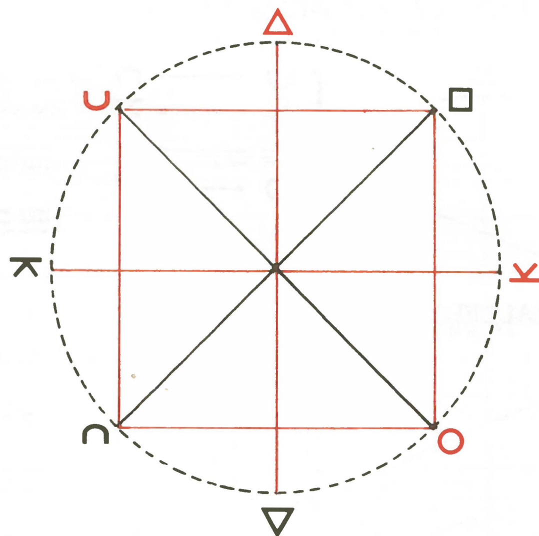
COMPLEMENTARY OPPOSITES



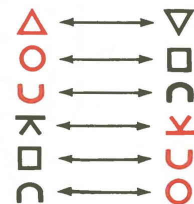
PARALLEL VALUES



ELEMENTARY ORDER



OPPOSITE



PARALLEL



XV

THE EIGHT HOUSES ACCORDING TO THE ABSTRACT ORDER

(Straight Lines)

The most beautiful order of the world is still a random gathering of things insignificant in themselves.

—HERAKLEITOS

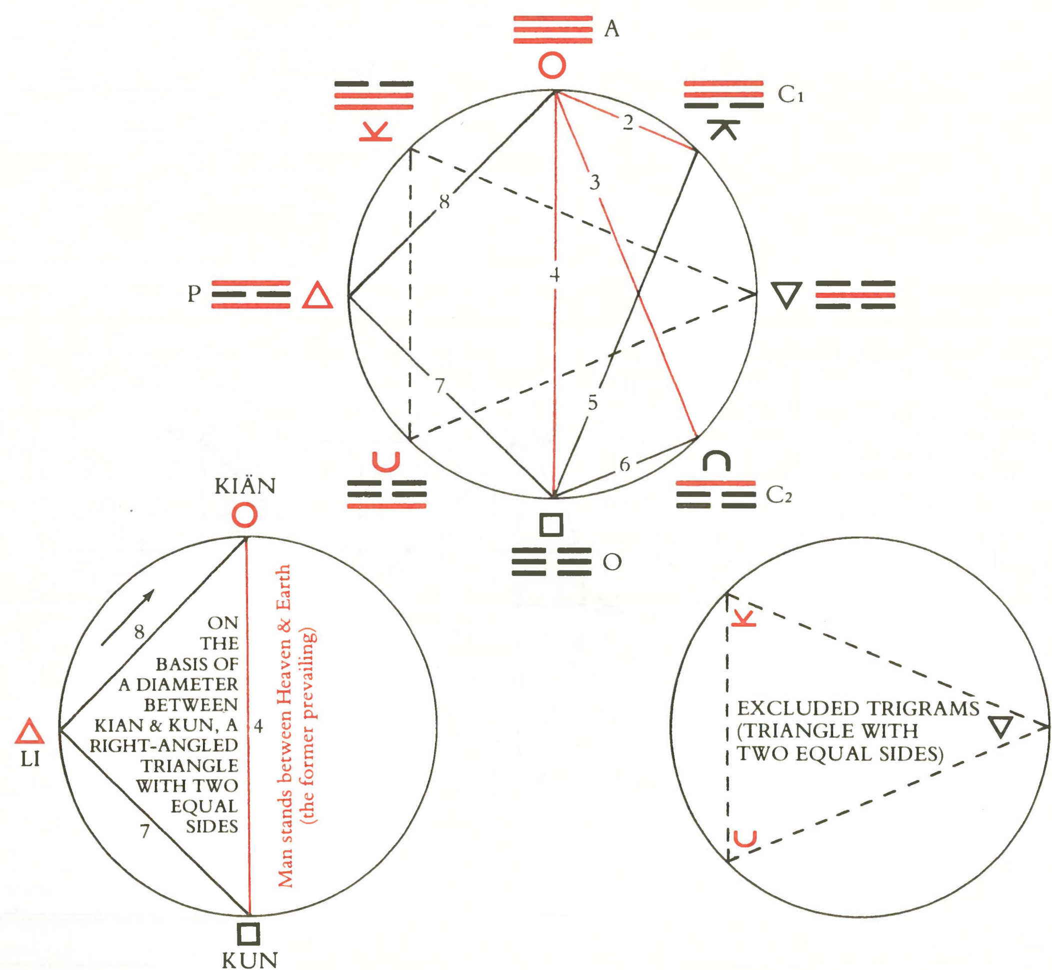


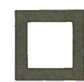
THE HOUSE OF KIÄN



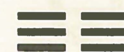
A	C_1	C_2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC_1	AC_2	AO	C_1O	C_2O	PO	PA
Upper Trigram:	○	○	○	○	⊼	∩	△	△
Inner Signs:	○	○	○	⊼	∩	□	▽	⊻
	○	○	⊼	∩	□	□	∩	○
Lower Trigram:	○	⊼	∩	□	□	□	□	○
Chapter:	1	44	33	12	20	23	35	14
Month:	IV	V	VI	VII	VIII	IX	-	-



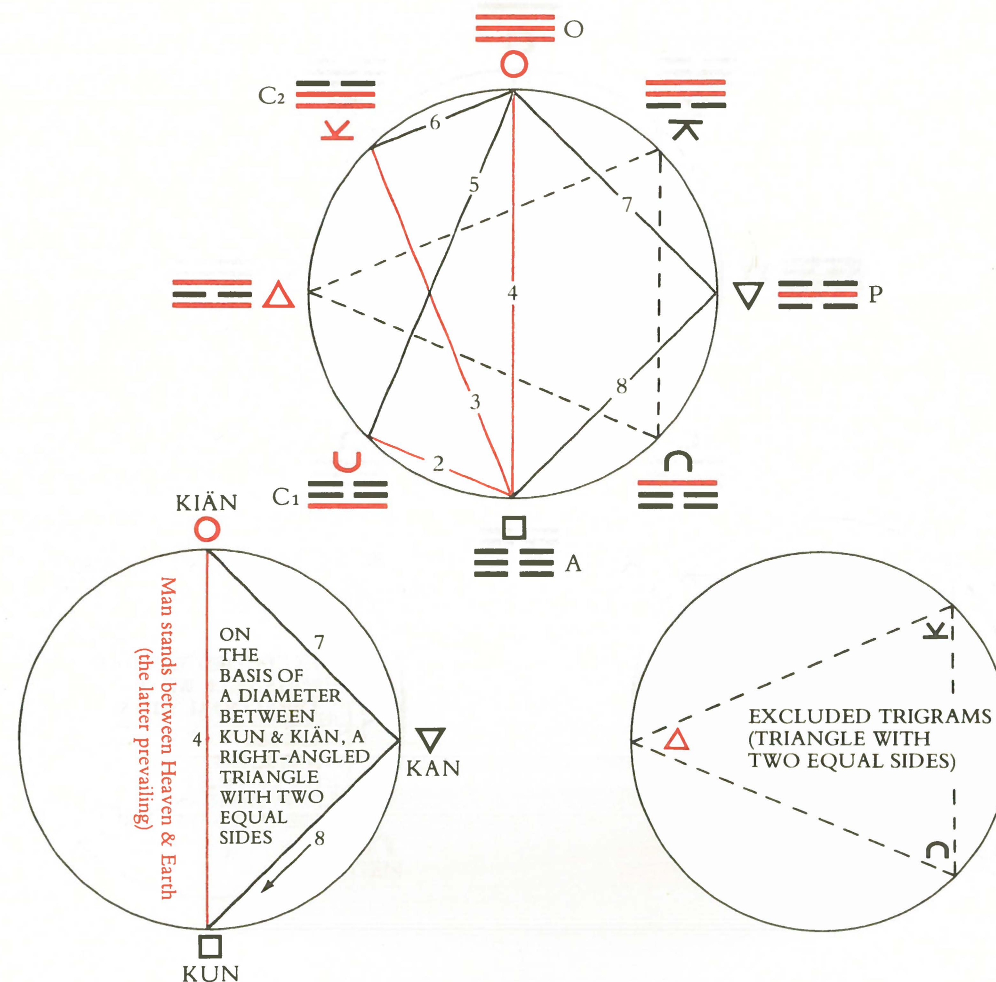


THE HOUSE OF KUN



A	C_1	C_2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC_1	AC_2	AO	C_1O	C_2O	PO	PA
Upper Trigram:	□	□	□	□	∪	⊻	▽	▽
Inner Signs:	□	□	□	∪	⊻	○	△	∩
	□	□	∪	⊻	○	○	⊻	□
Lower Trigram:	□	∪	⊻	○	○	○	○	□
Chapter:	2	24	19	11	34	43	5	8
Month:	X	XI	XII	I	II	III	-	-



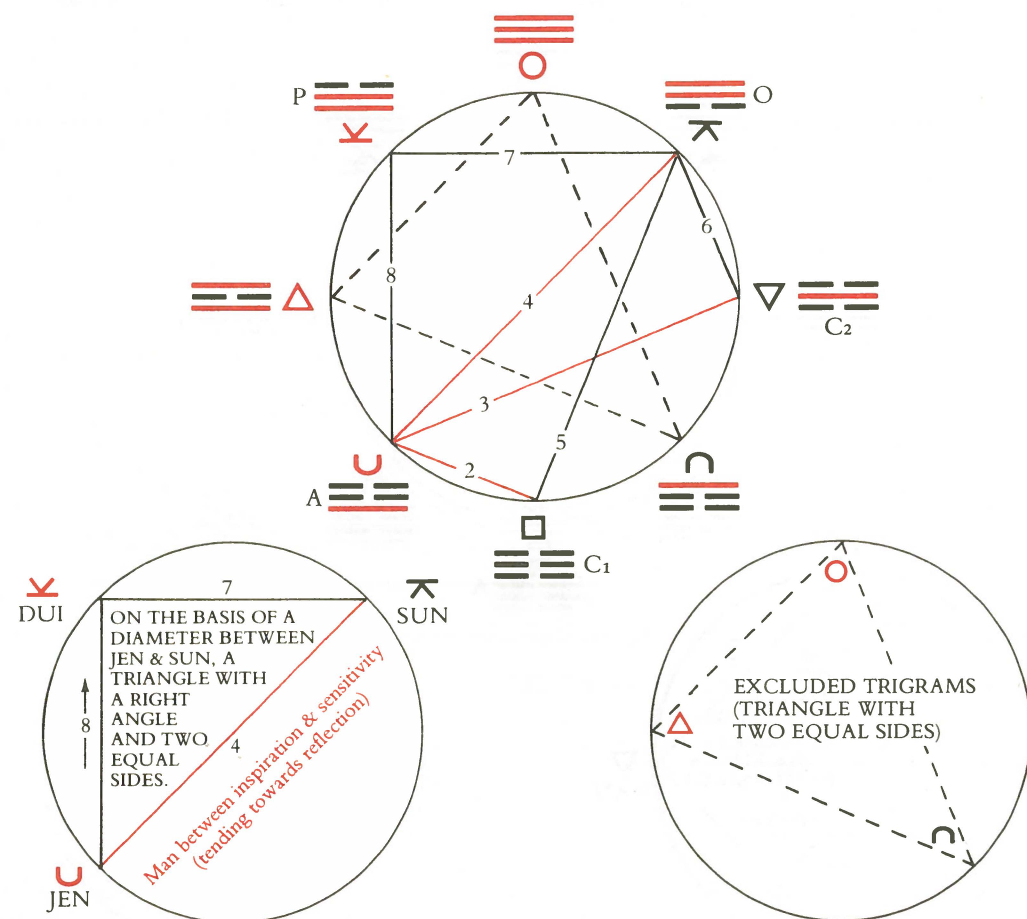


THE HOUSE OF JEN



A	C1	C2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC1	AC2	AO	C1O	C2O	PO	PA
Upper Trigram:	∪	∪	∪	∪	□	▽	⊻	⊻
Inner Signs:	▽ ∩	▽ ∩	▽ △	⊻ ○	∪ ⊻	△ ⊻	○ ○	⊼ ∩
Lower Trigram:	∪	□	▽	⊼	⊼	⊼	⊼	∪
Chapter:	51	16	40	32	46	48	28	17



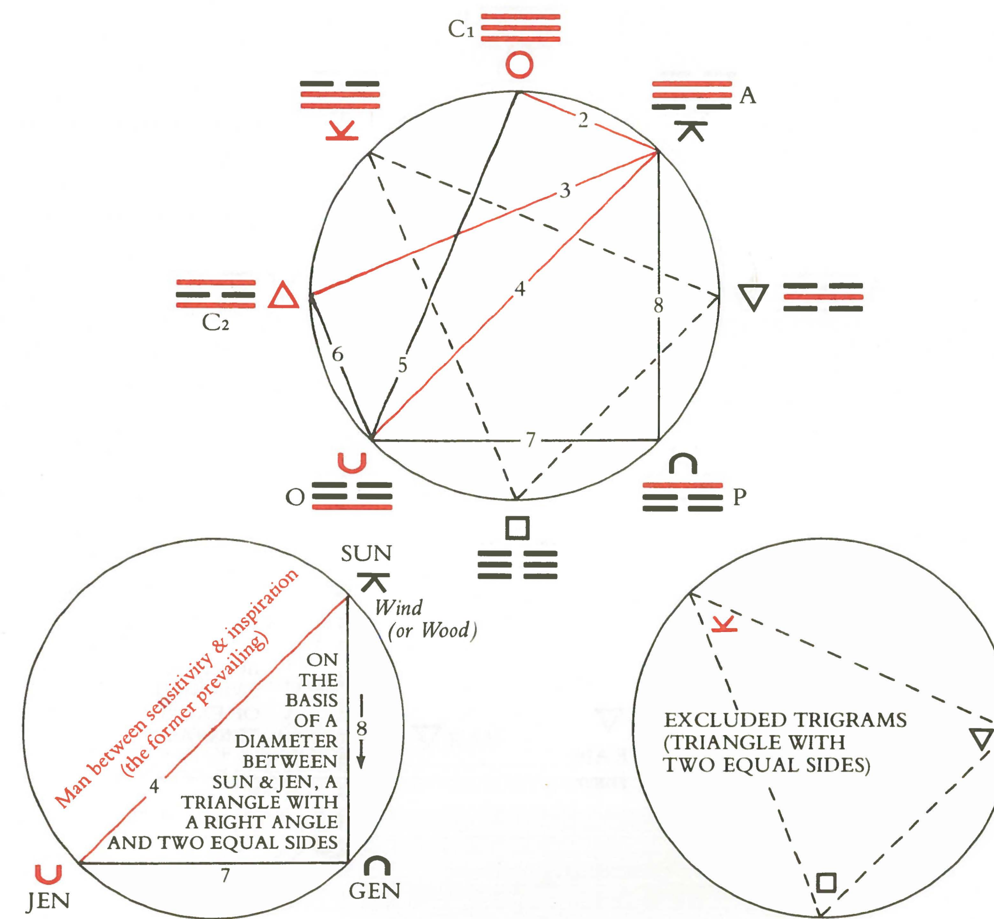


THE HOUSE OF SUN



A	C1	C2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC1	AC2	AO	C1O	C2O	PO	PA
Upper Trigram:	⊼	⊼	⊼	⊼	○	△	∩	∩
Inner Signs:	△ ⊻	△ ⊻	△ ▽	∩ □	⊼ ∩	▽ ∩	□ □	∪ ⊻
Lower Trigram:	⊼	○	△	∪	∪	∪	∪	⊼
Chapter:	57	9	37	42	25	21	27	18



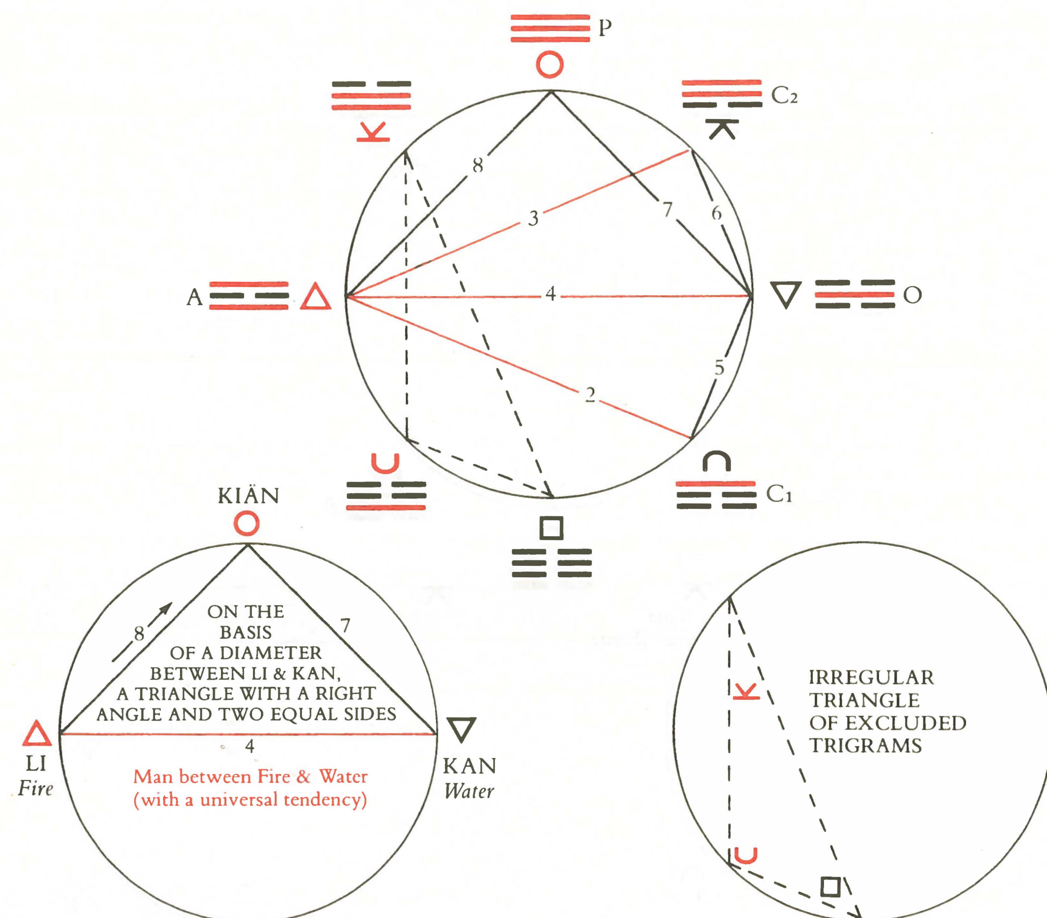


THE HOUSE OF LI



A	C1	C2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	CO-ORDINATED VALUES 2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC1	AC2	AO	C1O	C2O	PO	PA
Upper Trigram:	△	△	△	△	∩	⊼	○	○
Inner Signs:	⊻	⊻	⊻	▽	□	∩	⊼	○
	⊼	⊼	○	△	∪	∪	△	⊼
Lower Trigram:	△	∩	⊼	▽	▽	▽	▽	△
Chapter:	30	56	50	64	4	59	6	13



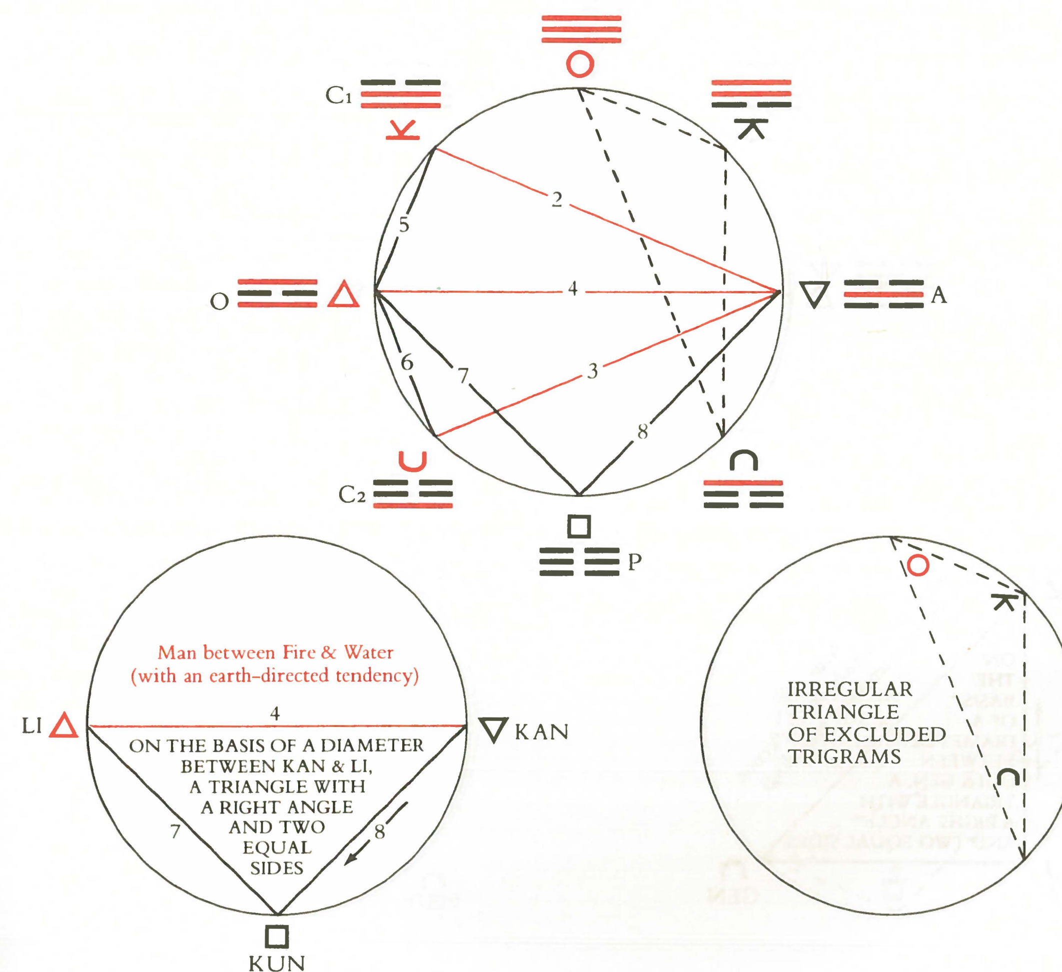


THE HOUSE OF KAN

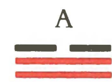
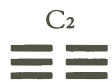
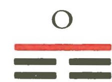
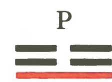


A	C1	C2	O	P
STARTING VALUE	CO-ORDINATED VALUES 1°	CO-ORDINATED VALUES 2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

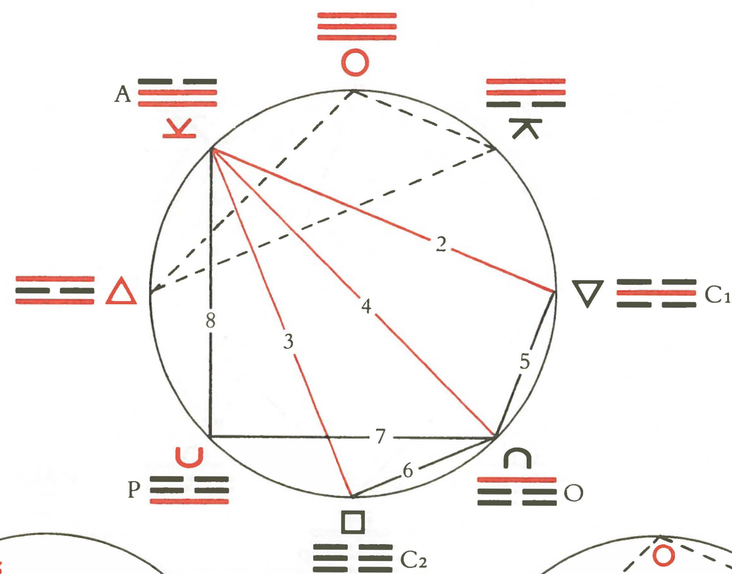
	1	2	3	4	5	6	7	8
Movement:	AA	AC1	AC2	AO	C1O	C2O	PO	PA
Upper Trigram:	▽	▽	▽	▽	⊻	∪	□	□
Inner Signs:	∩	∩	∩	△	○	⊻	∪	□
	∪	∪	□	▽	⊼	⊼	▽	∪
Lower Trigram:	▽	⊻	∪	△	△	△	△	▽
Chapter:	29	60	3	63	49	55	36	7

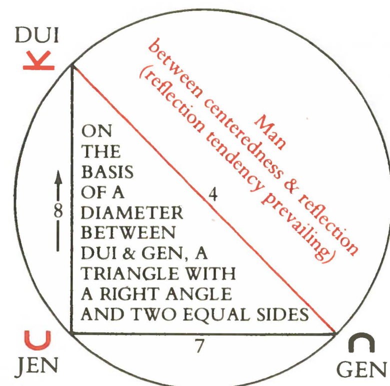


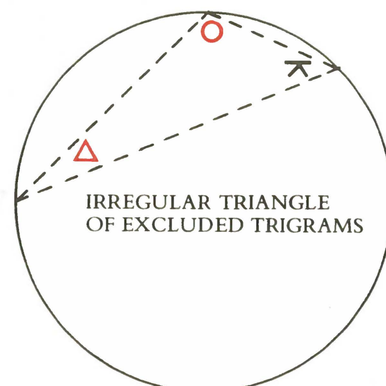
 THE HOUSE OF DUI 

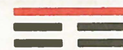
A	C1	C2	O	P
				
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

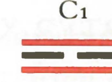
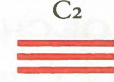
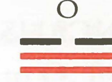
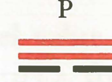
	1	2	3	4	5	6	7	8
Movement:	AA	AC1	AC2	AO	C1O	C2O	PO	PA
Upper Trigram:	⊻	⊻	⊻	⊻	▽	□	∪	∪
Inner Signs:	⊼ △	⊼ △	⊼ ∩	○ ⊼	△ ▽	∪ ▽	⊻ ⊼	▽ △
Lower Trigram:	⊻	▽	□	∩	∩	∩	∩	⊻
Chapter:	58	47	45	31	39	15	62	54



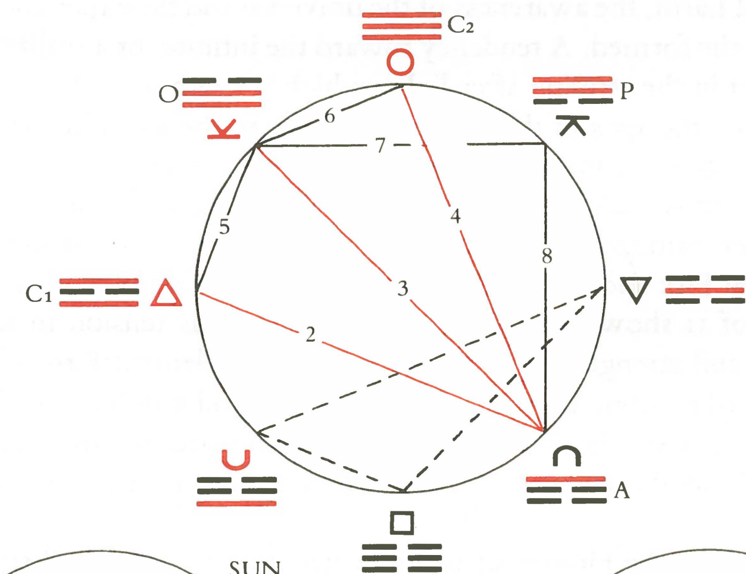


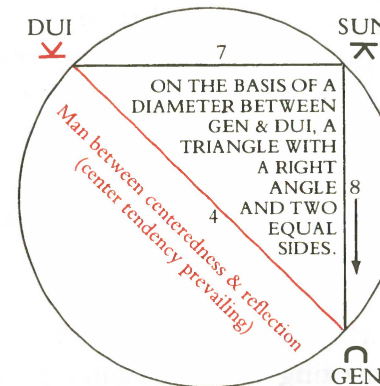


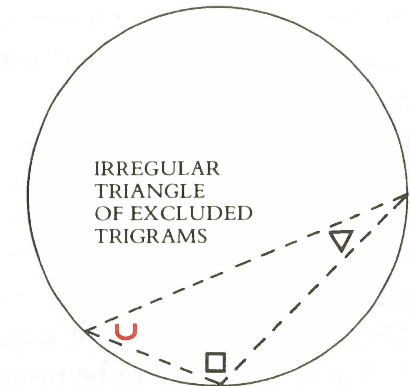
 THE HOUSE OF GEN 

A	C1	C2	O	P
				
STARTING VALUE	CO-ORDINATED VALUES 1°	2°	COMPLEMENTARY OPPOSITE	PARALLEL VALUE

	1	2	3	4	5	6	7	8
Movement:	AA	AC1	AC2	AO	C1O	C2O	PO	PA
Upper Trigram:	∩	∩	∩	∩	△	○	⊼	⊼
Inner Signs:	∪ ▽	∪ ▽	∪ ⊻	□ ∪	▽ △	⊼ △	∩ ∪	△ ▽
Lower Trigram:	∩	△	○	⊻	⊻	⊻	⊻	∩
Chapter:	52	22	26	41	38	10	61	53







CONCLUSION OF CHAPTER XV

Though the traditional sequence of Houses is KIÄN, KAN, GEN, JEN, SUN, LI, KUN, DUI, we put them in pairs of opposites, according to the system of Fu Hi, showing the complementary values also in their visible movements. It is significant that in the polar or radial arrangement, as we have seen in the previous chapter, it is not the opposing factors that are visible, but the similar structure of quite different trigrams (like Heaven and Mountain) *i.e.* the first and the last, or the second and the seventh, or the third and the sixth, and the fourth and the fifth, according to the abstract system of Fu Hi. This reveals an inner relationship between diametrically different qualities. But even in polar qualities there is a common factor, represented by a common axis, characteristic of a particular House, and modifying each hexagram belonging to it.

The Houses of KIÄN and KUN are both based on the tension of prevailing opposites: Heaven and Earth, the awareness of the universal and the experience of the earth, the formless and the formed. A tendency toward the infinite, or a realization of higher values is apparent in the striving after light, which is symbolized by the element Fire and represented by the apex of the triangle pointing to the left of its basis.

In the House of KUN, man stands equally between Heaven and Earth, but a tendency toward depth is indicated by the apex of the triangle pointing to the right, for the element Water. Similarly, the Houses of KAN and LI have a common basis on the diameter between Fire and Water, the tension between the most elementary forces. But the House of LI shows a tendency to surmount this tension in favor of KIÄN, which increases and strengthens the brightness of the element Fire. KIÄN forms the apex of the upward pointing triangle on the basis of LI and KAN (Fire and Water). In the case of the House of KAN, the triangle is directed downward on this same basis, and its apex corresponds to the element Earth. This indicates a tendency toward earthly concerns.

In the same way the Houses of GEN and JEN appear as reversed triangles on the same basis (and with the same diameter of the upper diagram) between the symbols of reflection (DUI), and stability or centeredness (GEN), according to whether the triangle erected on this basis is turned to the left or right.

The Houses of SUN and DUI appear as reversed triangles on the basis between the symbols of inspiration (JEN) and sensitivity (SUN), with a tendency toward either stability and centeredness (GEN) or intuition (JEN), according to the right or left-turned triangle with its apex of either JEN or SUN.

Thus the combination of trigrams decides to which House they belong and to which degree they have to be modified. If A is the starting value, C_1 and C_2 coordinated values, O the complementary opposite, and P the parallel value, then movements go from A to C_1, from A to C_2, from A to O, from C_1 to O, from C_2 to O, from P to O, and from P to A. When A is doubled it means that we have an internal movement, which cannot be shown graphically, as it is merely an intensification. If the parallel value moves in the same direction (up or down) as one of the decisive trigrams constructed on the diameter of the circular system, it means the strengthening of that particular trigram or an emphasis of its meaning. In order to make this more clear, an arrow shows the common direction of both a basic and a parallel value.

XVI

MOVEMENTS BEFORE AND AFTER THE CENTRAL MOVEMENT

The symbol is not only a form of representation, but also an expression and a form of appearance of psychic experience.

—JEAN GEBSER

It goes without saying that by emphasizing the central movement, resulting from the tension of the two trigrams which form the fourth hexagram of each of the eight Houses of basic symbols, we have not exhausted the meaning of the remaining movements, though we have shown the general method by which they can visibly be demonstrated. Every movement has its counter-movement and the apparently unconnected hexagrams have an unexpected relationship. Moreover, we have shown the principle of unity in the movements and in the successions of combinations within each House, which follow a strict order. We searched in vain for such an order in the movements of trigrams when applying them to the system of King Wen. But after we had established this principle in following the abstract order of Fu Hi, we discovered a consistent arrangement and a meaningful interpretation of the sixty-four hexagrams.

The center of the eight movements of which each House consists gives us an ideal mean of the entire process. But if we want to investigate the other movements, which either precede or follow the central movement (the fourth), we have to deal with triangles which, though they are not based on diameters and right angles, nevertheless repeat the same pattern and are based on the same principles which we employed in the foregoing diagrams. Thus, movement No. 2 is based on the tension (or cooperation) of KIÄN and SUN, of transcendental awareness (or creativity) and mundane sensitivity, without interference of any critical attitude in life or in a movement which is opposite to true spirituality and therefore exposes one to deception. The movement of KIÄN is upward, that of SUN is downward. Each of these movements has its own value. The one is striving for clarity, the other for depth. But since they move in opposite directions, they cannot penetrate each other in this particular situation, because they are moving away from each other and do not meet. But if the situation is reversed, as we see on the opposite page (in the House of KUN), the second movement is based on standing with both feet on the earth (KUN—receptive yet not gullible) but endowed with inspiration (JEN) and a tendency for higher realization (KIÄN) in recognizing universal values in earthly or mundane matters. The same triangle is merely reversed from KIÄN – SUN – KUN to KUN – JEN – KIÄN.

Movement No. 3 in the House of KIÄN is based on the tension between KIÄN and GEN, transcendental awareness and a strong accent on individuality, which can lead to concentration, but also to a persistence of individual aims. The triangle symbolizing this movement is the reverse of No. 2 but indicating a tendency toward mundane matters.

Movement No. 5 of the same House combines feeling (SUN) with earthliness, but strives after transcendental or other-worldly aims (KIÄN), while No. 6 has a similar aim, but is strongly bound between individual traits and material attractions (GEN–KUN–KIÄN). While the previous triangle resembles No. 2, the latter (No. 5) resembles No. 6, with the exception that it is differently motivated, which is indicated by a red line.

Movements No. 7 and 8 (LI–KUN and LI–KIÄN) are emotionally upsurging toward the 'light of Heaven' (KIÄN), but have a different basis. In No. 7, it is the tension between Fire and Earth (LI and KUN), the uprising light and the dark, receptive Earth, that meet and penetrate each other because their movements, though running in opposite directions, meet and result in transcendental experience.

In movement No. 8 two upward movements intensify each other and lead to the preponderance of Heaven (KIÄN). Even if Fire and Heaven have much in common (especially the direction), their tension here appears to be that between constancy and transience, or even waywardness. The latter may be due to a more emotional approach. The difference between feeling and emotion is that the first one is a more subconscious but constant faculty or receptiveness, the latter more momentary and transient like the flaming up of fire. Its duration and brightness depend on the material on which it feeds.

All this is not to replace the judgments of the sixty-four hexagrams, but rather to complement them and to bring them nearer to our understanding. Furthermore, we have again to draw the attention of the reader to the fact that all individual hexagrams are read from the lower to the higher lines, in order to show the development in individual life, while the Houses of the eight fundamental trigrams are read from above downward. As a further example to the one mentioned above (in connection with movement No. 2 and its reversal in the opposite House of KUN), we may consider here the position between LI and GEN. In one particular case of personal investigation, the *I Ching* signs amounted to the hexagram 'Fire upon the Mountain' (LI above, GEN below). According to the judgment of the *Book of Transformations,* this indicated two movements which could not meet because they moved away from each other. The lower one (GEN) moved downward, the upper one (LI) upward. The result was 'The Wanderer' (Chapter 56). The person in question became a homeless wanderer (a *Sannyasin*). He was highly intelligent, full of enthusiasm, but restless, a seeker after religious realization. He had the instability of Fire and the strong individuality of the Mountain. Therefore it is said in the above-mentioned chapter: "The Mountain (GEN) stands still; above it the Fire (LI) flames up and does not tarry. Therefore the two trigrams do not stay together." *(BT)* The further details may be read in the *Book of Transformations.*

Let us now look at the reversal of this hexagram in No. 22, where LI is below and GEN on top. It means 'Loveliness' or 'Grace' and depicts the Fire below, or in the Mountain. "It illuminates and beautifies the Mountain." *(BT)* Here the two opposing movements penetrate each other. Another example, which shows the importance of the respective situation of the trigrams as being as decisive as their quality, is the combination of Heaven and Earth (KIÄN and KUN). If Heaven is above and Earth below, it results in 'Stagnation' (Chapter No. 12), because the creative powers are not in relation with the receptive ones. "Heaven and Earth do not unite: the image of stagnation. *(BT)* The direction of Heaven (KIÄN) is upward. The direction of Earth is downward. Thus they move further away from each other and do not meet.

The opposite happens if Heaven is below and Earth is above, as in Chapter No 11. It results in 'Peace' (or 'Harmony'), because KIÄN moves upward and KUN downward, so that both can meet and penetrate each other. The forces of Earth receive the creative forces of Heaven.

A similar situation is depicted in Chapter No. 26: 'The Power of Taming the Great', or Heaven within the Mountain. Here Mountain (GEN) is above and Heaven (KIÄN) below. Their movements are interpenetrating: Heaven within the individual.

The sometimes difficult language in the step-by-step explanation of different lines of the hexagrams is due to the fact that they very often reflect the political situation of King Wen and the Duke of Chou, who commented on or interpreted the hexagrams. But due to their insight into human psychology, their judgments are still of great value. The *Book of Transformations* is, as Richard Wilhelm rightly says ". . . a work that represents thousands of years of slow organic growth and that can be assimilated only through prolonged reflection and meditation." *(BT)*

HOW TO READ THE FOLLOWING DIAGRAMS

The movements of each House are numbered (1), 2, 3, 5, 6, 7, 8. Number 1 is an inner movement, or an intensification of a certain property, and therefore it cannot be shown in the diagram. Number 4 has been defined in previous diagrams. It forms the central movement and gives an indication of the general character of the House. The first four movements start from the initial value of the House (according to its name), irrespective of whether it is active or receptive. These movements have been given red lines. The remaining four lines take the opposite direction and have been shown with black lines. Thus, red and black do not symbolize active or receptive qualities like the lines of the trigrams. This also has to be observed in the curve-diagrams, which depict both kinds of movements between active and receptive symbols, in alternation. The triangles are composed of two trigrams, which determine the nature of a situation, indicated by a hexagram, and forming one side of the triangle. The tension or cooperation between the two trigrams constitutes the main factor of the present situation, or the character of an individual. The other two sides of the triangle point to a third factor, which may be a more or less subconscious tendency or inclination. Expressed in a short form, we first give the symbols of the two trigrams, and underneath, the direction (indicated by a short arrow) toward which they point.

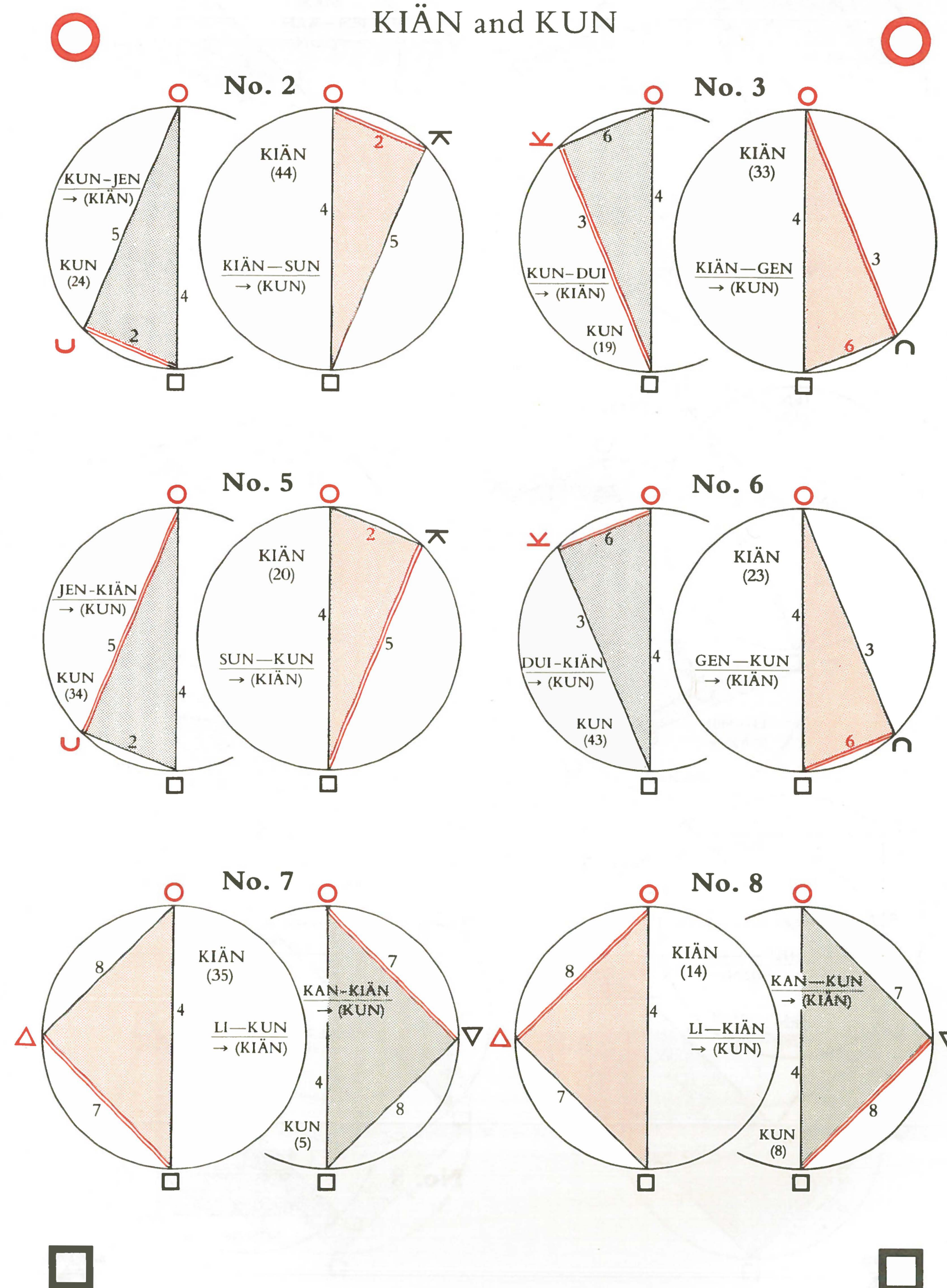
For instance: KIÄN–SUN → (KUN) in which case KIÄN–SUN constitutes the hexagram } KIÄN } SUN and KUN the inner direction.

Its opposite, KUN–JEN } KUN } JEN has the inner direction toward KIÄN

The first hexagram belongs to the House of KIÄN, the second to the House of KUN. This indicates that most of the first movements of the House of KIÄN lead to KUN (or closely related trigrams) and that the first movements of KUN lead to KIÄN, while the later movements point to the direction of the original constituent, which gives its name to the House.

The triangles are coloured either red or gray, according to their belonging either to a creative or to a receptive House (or symbol.) The number in brackets indicates the respective chapter of the *I Ching*. Thus we can see what was originally meant by the hexagram, and need not be confused by the political, or time-conditioned similes of the explanatory text.

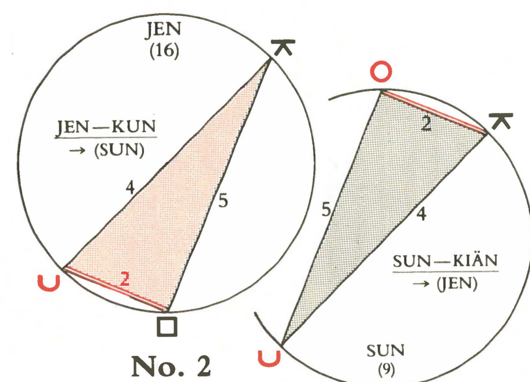
SECONDARY MOVEMENT
Before and After the Central Movement

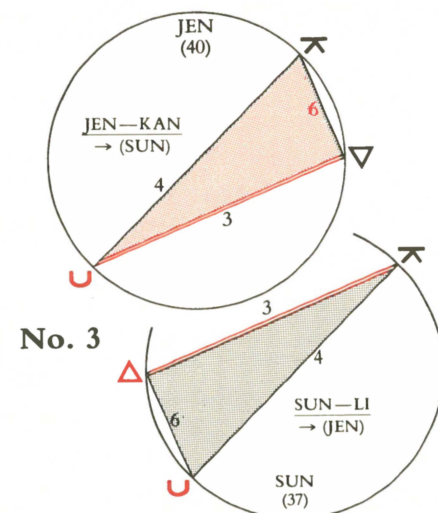


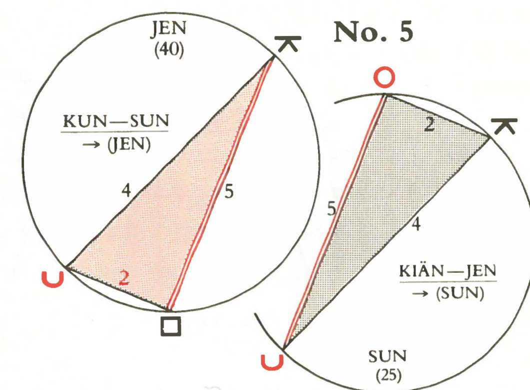


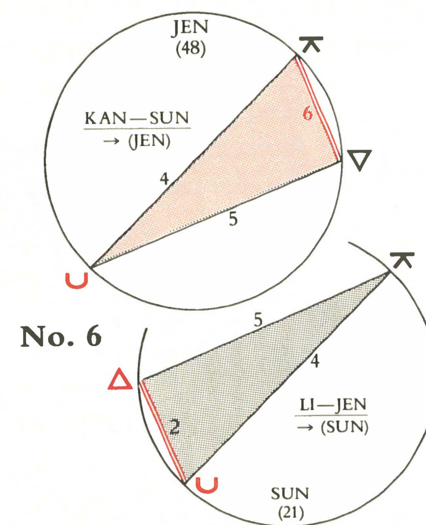
JEN and SUN

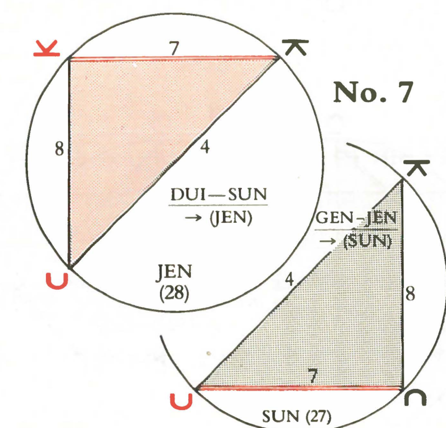


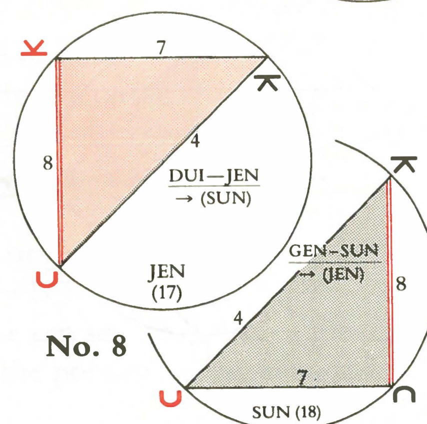










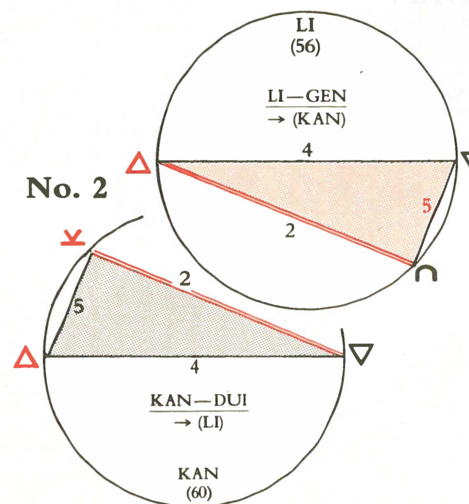


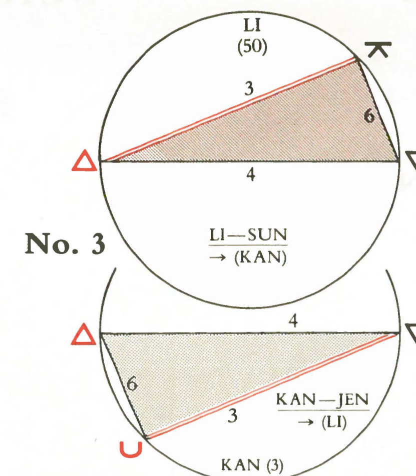


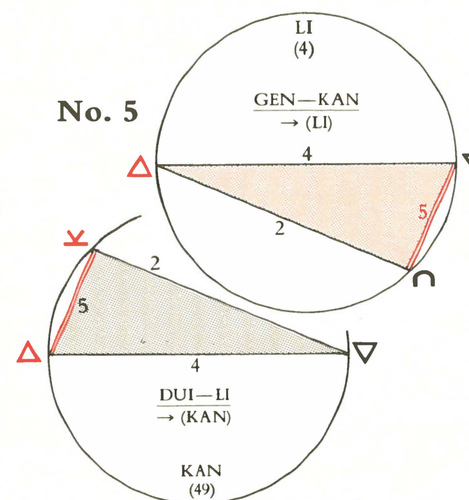


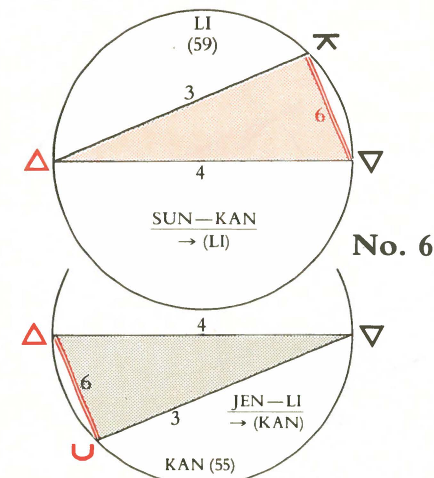
LI and KAN

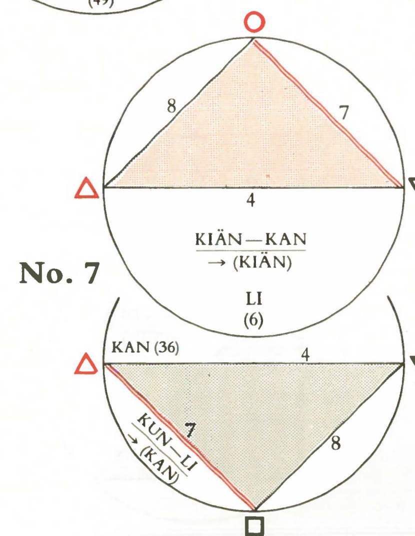


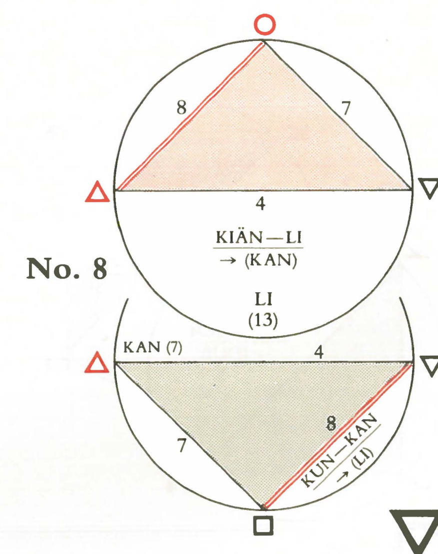










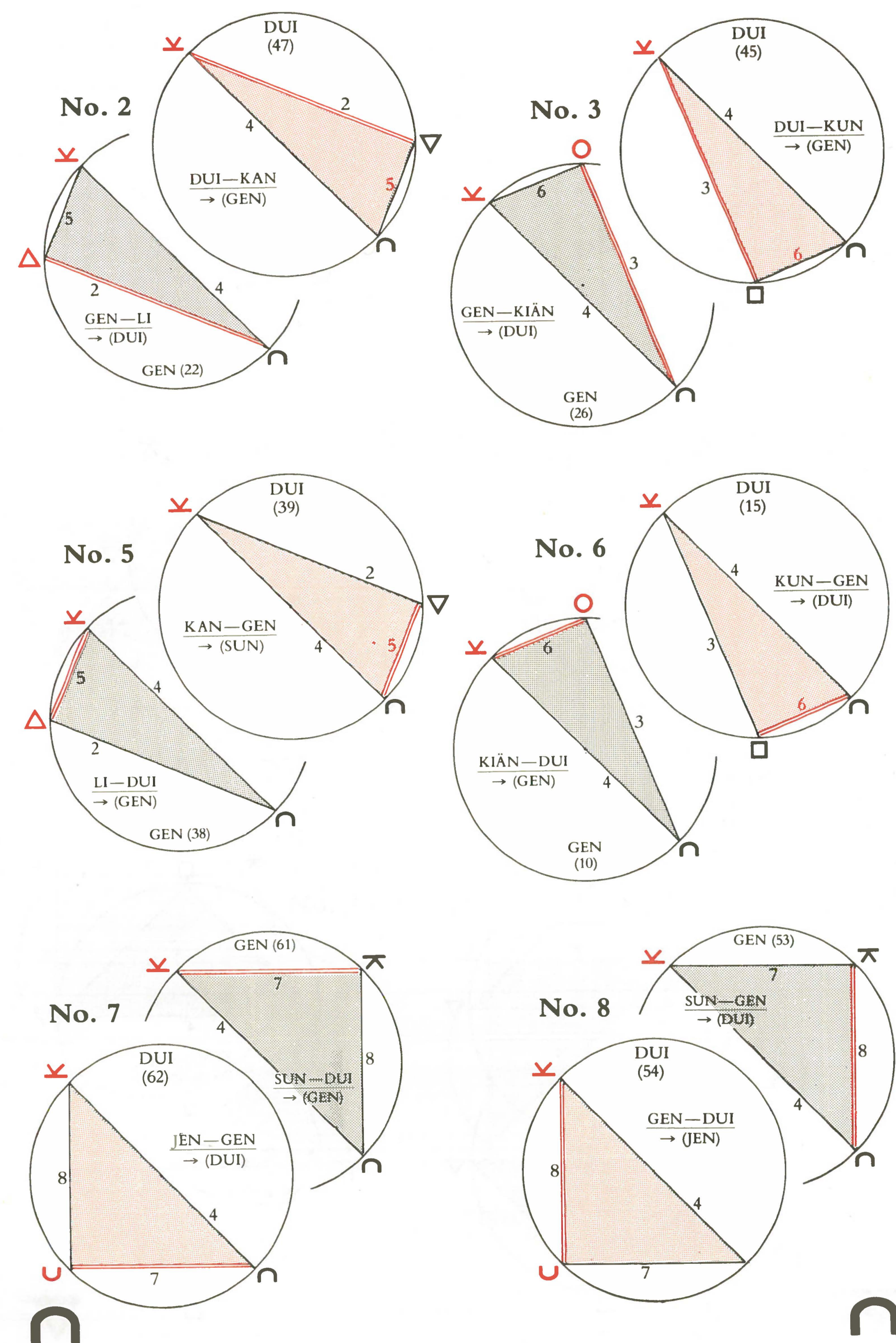






DUI and GEN





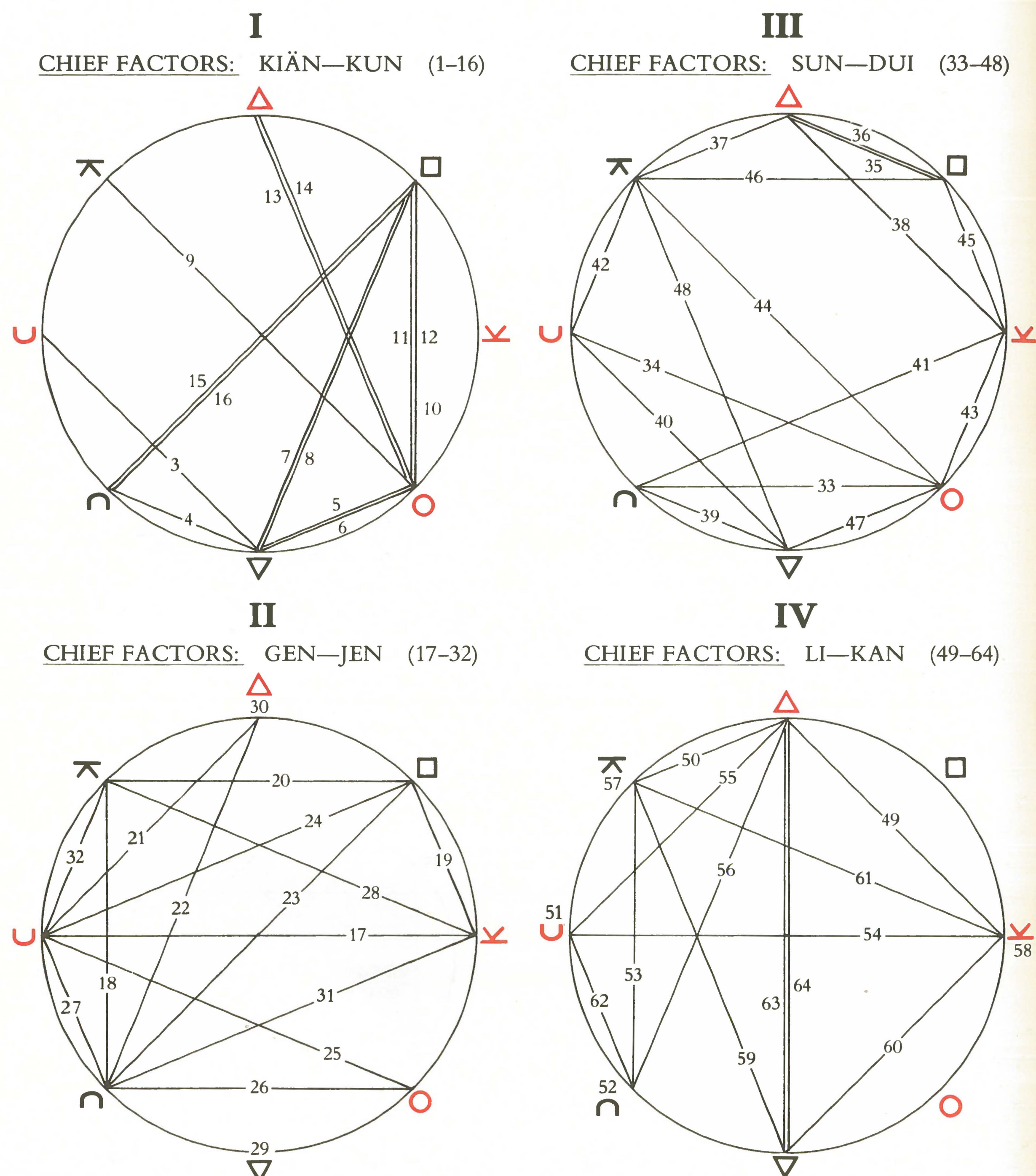
XVII

SUMMARY OF HEXAGRAM ARRANGEMENTS

What matters is not an enlargement (of consciousness) but an intensification of consciousness.

—JEAN GEBSER

TRADITIONAL ARRANGEMENT OF THE SIXTY-FOUR HEXAGRAMS ACCORDING TO THE TEMPORAL ORDER



The numbers relate to the chapters of the I Ching.

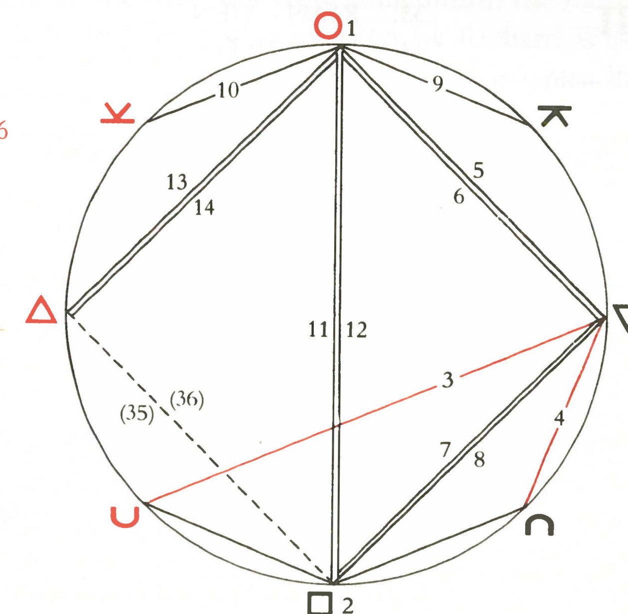
TRADITIONAL ARRANGEMENT OF THE SIXTY-FOUR HEXAGRAMS ACCORDING TO THE ABSTRACT ORDER

I

(1—16)

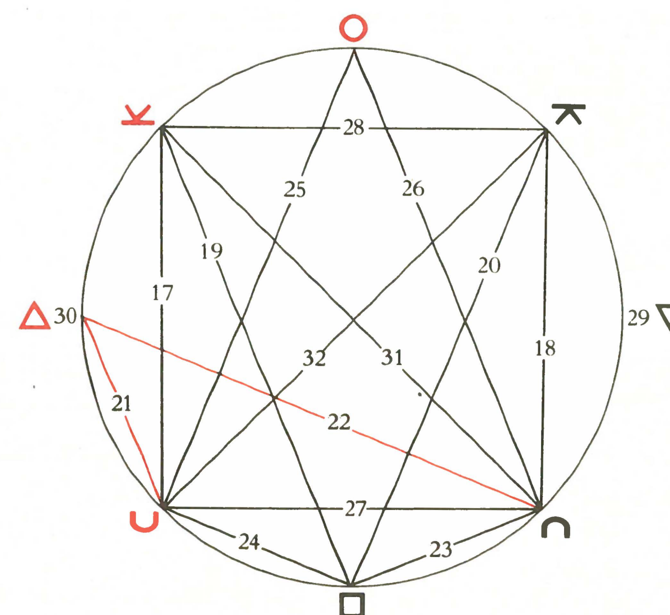
3 & 4 to No. IV

+ 1. KIÄN—KIÄN
+ 2. KUN—KUN
(3. KAN—JEN
4. GEN—KAN) 35 / 36
5. KAN—KIÄN
6. KIÄN—KAN
7. KUN—KAN
8. KAN—KUN
9. SUN—KIÄN
10. KIÄN—DUI
11. KUN—KIÄN
12. KIÄN—KUN
13. KIÄN—LI
14. LI—KIÄN
15. KUN—GEN
16. JEN—KUN



II

(17—32)



17. DUI—GEN
18. GEN—SUN
19. KUN—DUI
20. SUN—KUN
(21. LI—JEN
22. GEN—LI)
23. GEN—KUN
24. KUN—JEN
25. KIÄN—JEN
26. GEN—KIÄN
27. GEN—JEN
28. DUI—SUN
29. KAN—KAN
30. LI—LI
31. DUI—GEN
32. JEN—SUN

⊛ Exchanged (21, 22, 29, 30, 35, 36, 3, 4)
\+ Double Trigrams (1, 2, 29, 30, 51, 52, 57, 58)

TRADITIONAL ARRANGEMENT OF THE SIXTY-FOUR HEXAGRAMS ACCORDING TO THE ABSTRACT ORDER

III

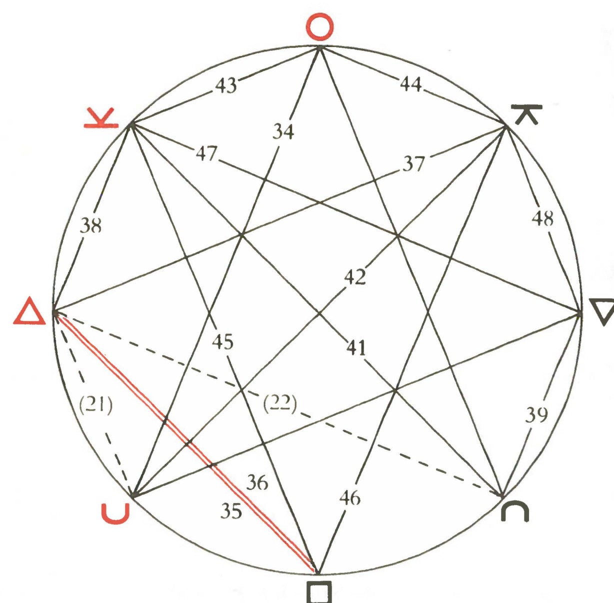
(33—48)

35 & 36 to No. I

33. KIÄN—GEN
34. JEN—KIÄN
35. LI—KUN
36. KUN—LI

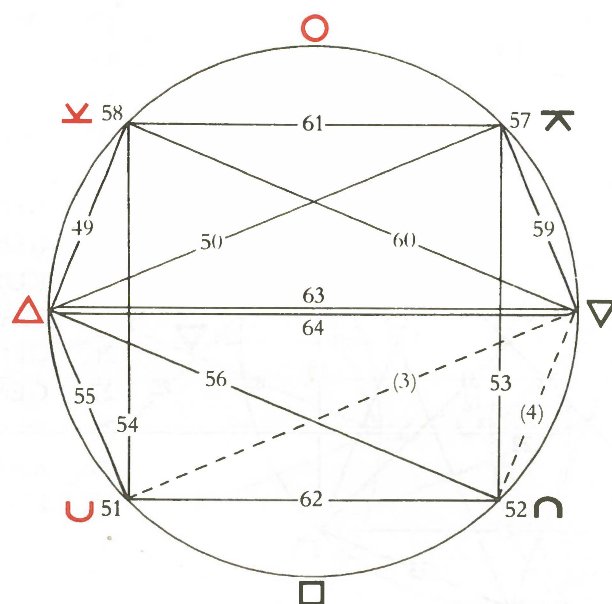
(35, 36) 21 / 22

37. SUN—LI
38. LI—DUI
39. KAN—GEN
40. JEN—KAN
41. GEN—DUI
42. SUN—JEN
43. DUI—KIÄN
44. KIÄN—SUN
45. DUI—KUN
46. KUN—SUN
47. DUI—KAN
48. KAN—SUN



IV

(49—64)



49. DUI—LI
50. LI—SUN
51. JEN—JEN
52. GEN—GEN
53. SUN—GEN
54. JEN—DUI
55. JEN—LI
56. LI—GEN
57. SUN—SUN
58. DUI—DUI
59. SUN—KAN
60. KAN—DUI
61. SUN—DUI
62. JEN—GEN
63. KAN—LI
64. LI—KAN

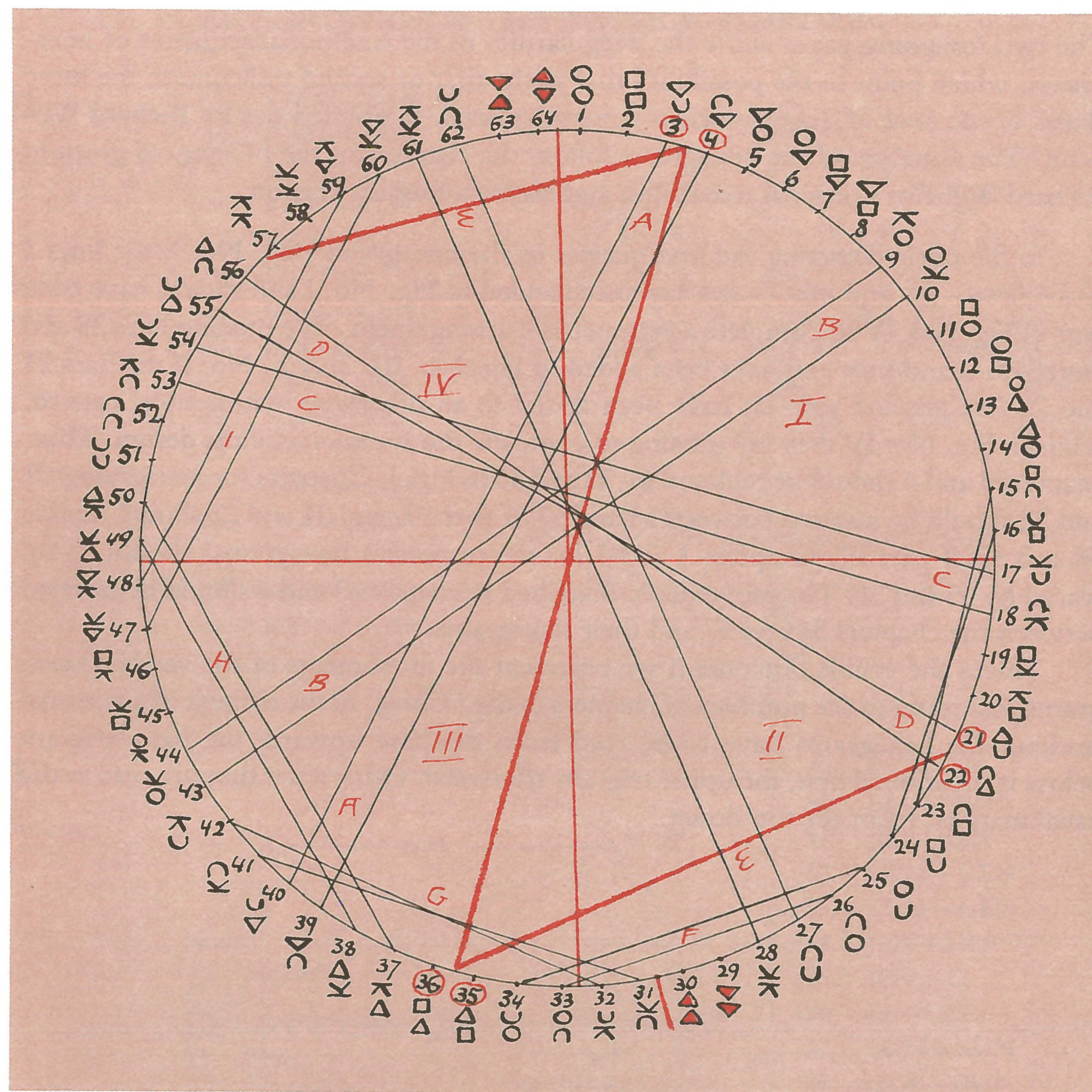
(between 56 and 57) 3, 4

⊛ Exchanged (21, 22, 29, 30, 35, 36, 3, 4)
+ Double Trigrams (1, 2, 29, 30, 51, 52, 57, 58)

The two foregoing pages show the irregularities in the traditional sequence of hexagrams, which point to the possibility that in the first or second millennium the loose sheets of the *Book of Transformations* were misplaced, as pointed out by Richard Wilhelm. The numbers of the hexagrams follow the chapters of the *I Ching,* as given in Richard Wilhelm's original translation and Bayne's English version.

In the circle depicting the first quarter of the hexagrams (Fig. No. I) the lines 3 and 4 (KAN – JEN and GEN – KAN) have been added to Fig. No. I and should have been part of Fig. No. IV to complete a symmetrical arrangement. The missing lines 35 and 36 (LI – KUN and KUN – LI) have been added to Fig. No. III. To Fig. No. II the lines 21 and 22 (LI – JEN and JEN – LI) have been added to an otherwise symmetrical pattern, while in Fig. No. IV they are missing to complete the symmetry of the design. Thus, chapters 3 and 4 should be replaced by 35 and 36 in Fig. I. Chapters (or hexagrams) 21 and 22 should be inserted between 56 and 57 of part IV, and 21 and 22 should replace 35 and 36 of part III. Chapters 3 and 4 (or the respective hexagrams) should be replaced by 35 and 36. The movements described in chapters 3 and 4 should be inserted between the chapters 56 and 57 and their hexagrams.

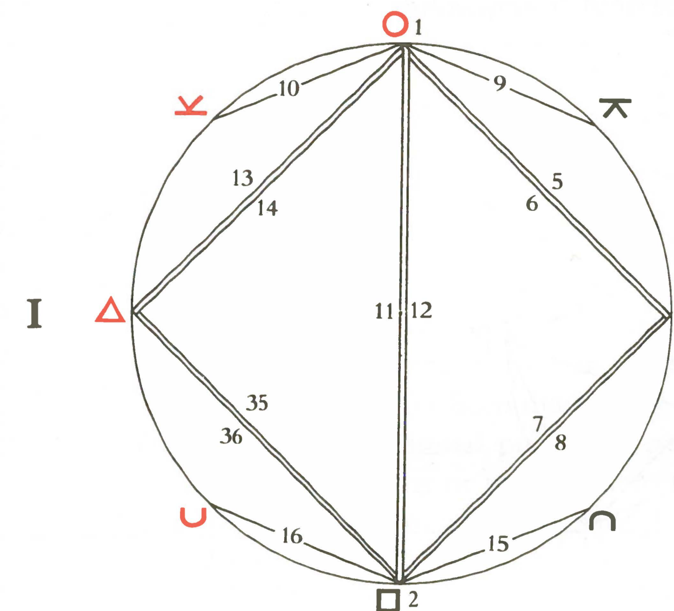
This is the visible outcome if we represent the movements of the various hexagrams according to the numbers of chapters in the *I Ching.* In the context of a personal reading, the hexagrams have to be read from the base upward: the basic trigram below is mentioned first, the upper trigram afterward. Otherwise, they are read in the usual manner, from the top down.



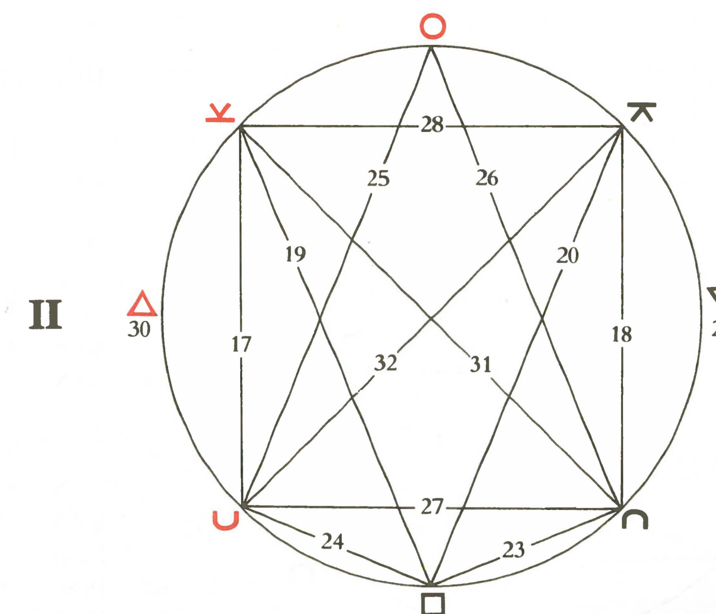
TRADITIONAL ARRANGEMENT OF THE SIXTY-FOUR HEXAGRAMS
AND THE MISPLACED HEXAGRAMS

I-IV: The Four Quarters
A-G: Mutually Revised Hexagrams
Z: Misplaced Hexagrams

RECONSTRUCTED ARRANGEMENT OF THE SIXTY-FOUR HEXAGRAMS



1. KIÄN—KIÄN +
2. KUN—KUN +
35. LI—KUN ⊛
36. KUN—LI ⊛
5. KAN—KIÄN
6. KIÄN—KAN
7. KUN—KAN
8. KAN—KUN
9. SUN—KIÄN
10. KIÄN—DUI
11. KUN—KIÄN
12. KIÄN—KUN
13. KIÄN—LI
14. LI—KIÄN
15. KUN—GEN
16. JEN—KUN

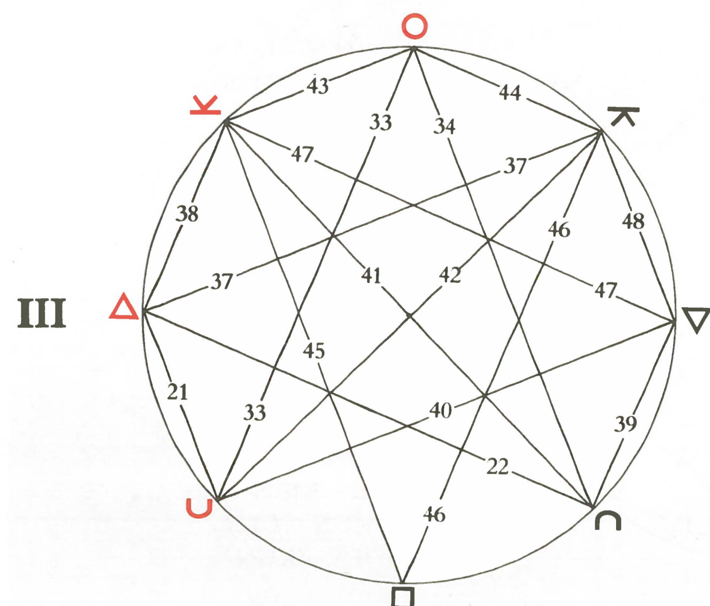


17. DUI—JEN
18. GEN—SUN
19. KUN—DUI
20. SUN—KUN
23. GEN—KUN
24. KUN—JEN
25. KIÄN—JEN
26. GEN—KIÄN
27. GEN—JEN
28. DUI—SUN
29. KAN—KAN + ⊛
30. LI—LI + ⊛
31. DUI—GEN
32. JEN—SUN

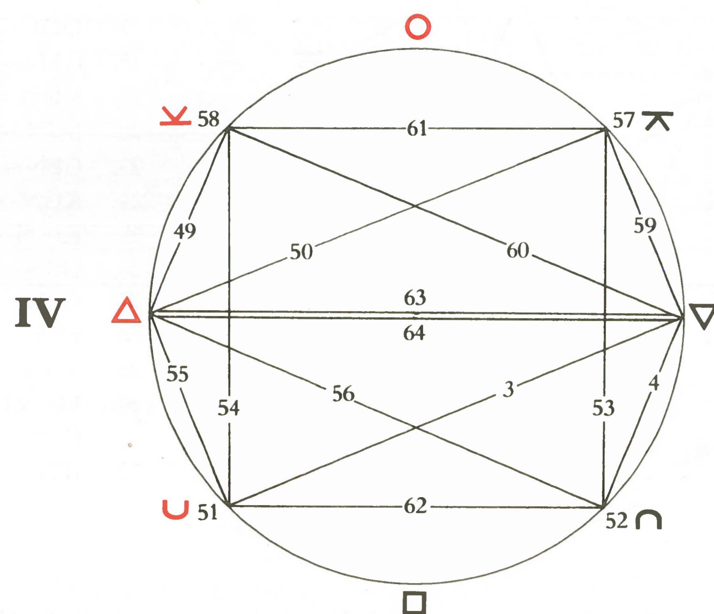
⊛ Exchanged (21, 22, 29, 30, 35, 36, 3, 4)

\+ Double Trigrams (1, 2, 29, 30, 51, 52, 57, 58)

RECONSTRUCTED ARRANGEMENT OF THE SIXTY-FOUR HEXAGRAMS



33. KIÄN—GEN
34. JEN—KIÄN
21. LI—JEN ⊛
22. GEN—LI ⊛
37. SUN—LI
38. LI—DUI
39. KAN—GEN
40. JEN—KAN
41. GEN—DUI
42. SUN—JEN
43. DUI—KIÄN
44. KIÄN—SUN
45. DUI—KUN
46. KUN—SUN
47. DUI—KAN
48. KAN—SUN



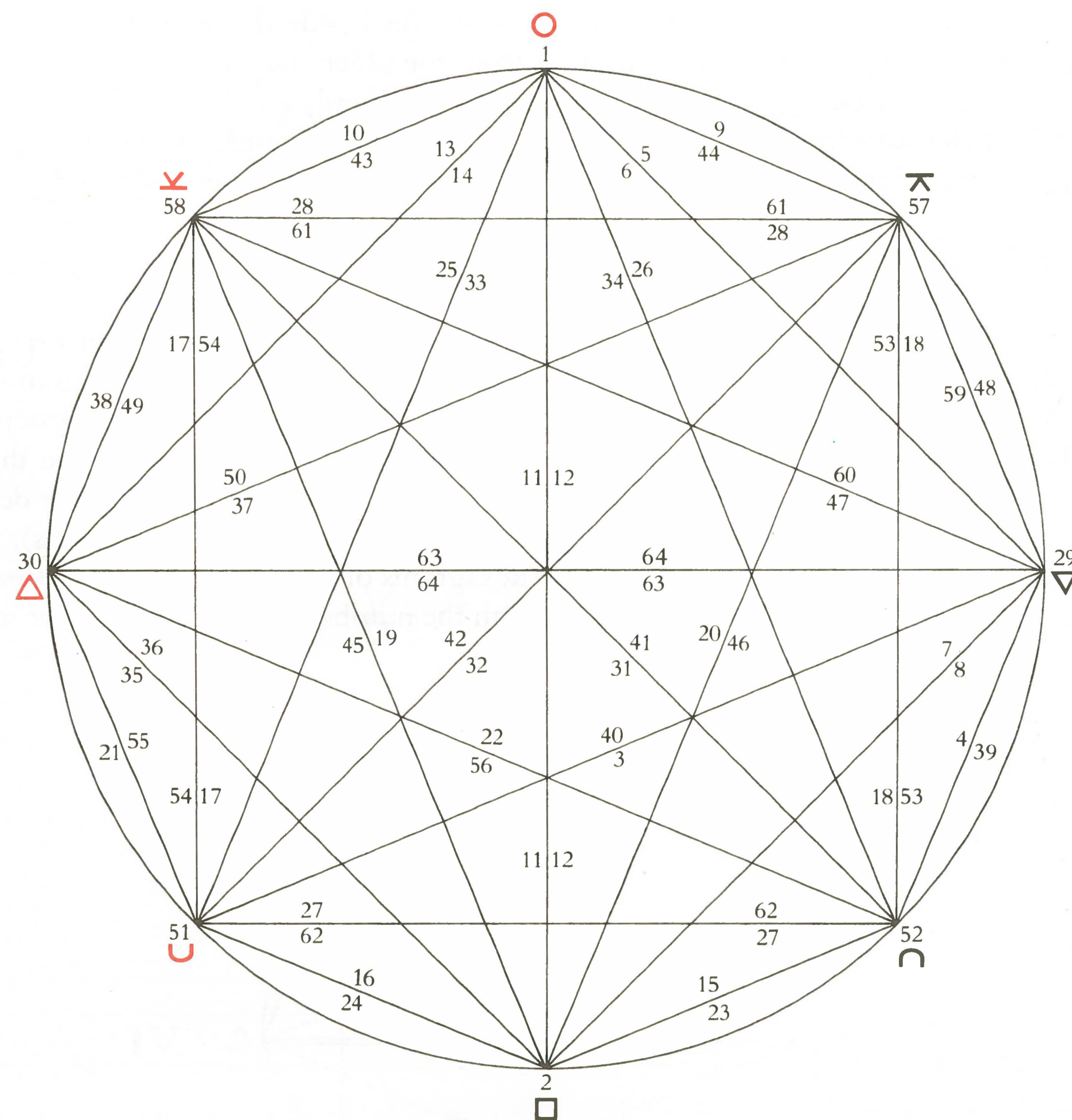
49. DUI—LI
50. LI—SUN
51. JEN—JEN +
52. GEN—GEN +
53. SUN—GEN
54. JEN—DUI
55. JEN—LI
56. LI—GEN
3. KAN—JEN ⊛
4. GEN—KAN ⊛
57. SUN—SUN +
58. DUI—DUI +
59. SUN—KAN
60. KAN—DUI
61. SUN—DUI
62. JEN—GEN
63. KAN—LI
64. LI—KAN

COMMENTARY TO THE FOREGOING DIAGRAMS

It has become clear now that the abstract order of Fu Hi allows a reasonable and convincing geometrical and philosophical representation beside its symbolical value. The temporal order derives its justification from the older and more universal system of Fu Hi. The elementary order distinguishes itself only by an emphasis on the polarity of elements in which Mountain and Thunder are opposed, like Heaven and Earth (the material and the immaterial) or like feeling and reflecting in SUN and DUI.

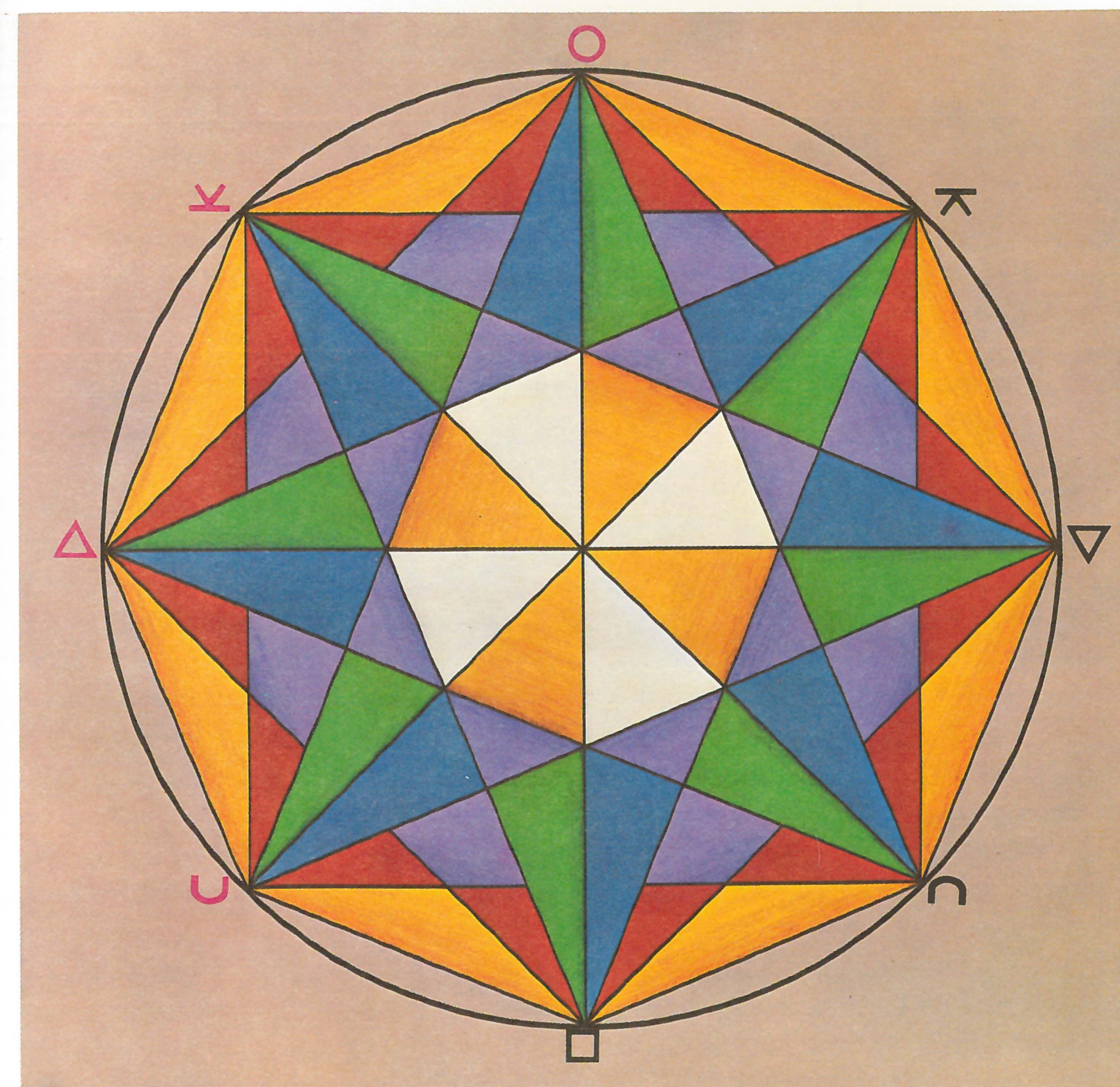
The graphic representation of the sixty-four hexagrams according to King Wen's order does not, by its irregularity, suggest a system, whereas if we relate the hexagrams to the abstract order of Fu Hi, they suggest a symmetrical arrangement which only seems to have been disturbed by an accidental exchange of a few hexagrams, the movements of which have been marked by red lines (pages 145-146). The system has been restored to its original purity on pages 149-150. If we superimpose the movements of all hexagrams or project them upon each other, we arrive at the design of page 152 which represents a beautiful diamond of many surfaces (facets), a visible symbol of the unity of the sixty-four hexagrams of the *Book of Transformations* (page 153). The numbers identify each line with the numbers of the hexagram or its chapter in the *I Ching*.

PROJECTION OF ALL HEXAGRAMS ON ONE CIRCLE ACCORDING TO THE ABSTRACT ORDER



Each line represents two movements. For instance:
31/41 = DUI-GEN and GEN-DUI, or 63/64 = KAN-LI and LI-KAN.

The numbers outside the circle represent the reduplication of the same hexagram, such as LI-LI, KAN-KAN (30 & 29), etc.; in other words an intensification or inner movement that cannot be shown graphically.



THE MULTI-FACETED DIAMOND

The colours represent the different Elements:

Yellow:	Earth (the solid state)	Green:	Wood (the organic state)
Red:	Fire (the heating state)	White:	Iron (the inorganic state)
Blue:	Water (the fluid state)	Violet:	—— (combinations)

The Earth colour is repeated in the center because it is the element of the middle, supporting all other elements. Violet represents not an element, but the combination, the overlapping of two elements.



XVIII

SYNCHRONICITY

All that happens to us is only an answer or an echo of what we are ourselves.
—JEAN GEBSER

According to our definition of synchronicity, it means the organic unity of the universe, in which all things are connected in some way, beyond our concepts of time and space. We have to admit that we do not know whether this connection is simultaneous in all cases or whether certain things are exempted from this law. We only know by experience that things that happen simultaneously (and do not fit into our usual concept of causality in time and space) have in certain cases a meaningful connection, though they appear to us as purely accidental, or what we call 'chance'.

C. G. Jung made the first tentative use of the term 'synchronicity', after he observed the simultaneous happenings of psychic phenomena and apparently unconnected outer events which could not be explained by the law of cause and effect, and therefore seemed to be exceptions of the law of causality. If certain things repeat themselves again and again under the same conditions, we call them a law of nature, whether we can explain them or not. If we can explain them, because these phenomena take place in time and space, our reason is satisfied. But there are also things which happen outside the space-time continuum and which do not fit into our two-dimensional logic or into our three-dimensional concept of the universe. Since it is not our business to explain the world but rather to observe whatever phenomena come to our notice, we have to admit that what Jung calls 'synchronicity' is an established fact of scientifically verified observation and not a mere theory.

"My occupation with psychology of unconscious processes has forced me since many years to search after another explanation, because the principle of causality appeared to me insufficient to explain certain curious phenomena of the unconscious psychology. I found, for instance, first that there are psychological parallel phenomena which cannot be related to each other, but must stand in a different connection with each other. This connection appeared to me mainly to consist in the fact of a relative simultaneousness, therefore the expression 'synchronicity'. It seems, indeed, as though time, far from being an abstraction, is a concrete continuum which contains qualities or fundamentals which can manifest themselves in relative simultaneousness in different places and in a parallelism which cannot be explained, like in cases of simultaneous appearance of identical thoughts, symbols, or psychic conditions."[1]

According to Jung, the *I Ching* was a typical example of science that rested solely on synchronicity. The very fact that he called it a 'science' shows that he found an element of order and clear thinking in it which was not based on subconscious or un-

conscious processes alone, but on a certain logic or consistency of thought that was able to satisfy our reason by transforming intuition into a clear system of thought, out of which a truly universal world view emerges, as we have seen in the previous chapters. Thus, the *I Ching* is based on the principles of synchronicity and causality, which proves that they need not be mutually exclusive, but that the one can contain the other, while going beyond it. We, therefore, need not choose between the systems of Fu Hi and King Wen, but can accept both, depending on whether we want to see the world in its universal or its temporal aspect.

The Chinese apparently had lost the key to the understanding of the temporal system of King Wen, because, according to the information of John Blofeld, "It is said in China that beings above the level of humans are able to discover the meaning of this order, whereas humans were no longer able to do so."[2] On the other hand, the order of Fu Hi is used by fortune-tellers at the popular level. This shows that the system of Fu Hi was regarded as fundamental, even if its meaning was not fully understood by the common people. Our own observations confirm the importance of Fu Hi's order which, as we have seen, underlies the system of King Wen and the sixty-four hexagrams.

In order to understand the difference between causality and synchronicity, Jung gives the following explanation: "Causality is a statistical truth; it holds good only on the average and thus leaves room for exceptions which must somehow be experiential, that is to say — real. I try to regard synchronistic events as causal exceptions of this kind. They prove to be relatively independent of space and time; they relativize space and time, insofar as space presents in principle no obstacle to their passage."[3]

We have seen that if we project all combinations and movements of the *Book of Transformations,* represented in sixty-four hexagrams and described in sixty-four chapters of this ancient book of wisdom, the result is a many-faceted diamond. From each point of the circumference seven lines emerge, as there are seven movements and one static combination, static in the sense that there is no outer, visible movement, but only an inner tension, due to the reduplication or intensification of one property. We may call it an inner movement. These sixty-four relationships correspond to the sixty-four main characters or situations of human life. In other words, we are dealing with a most significant characterology, based on intuition and verified by experience. Intuition and experience are the two faculties which have to do with synchronicity and causality, feeling and knowledge (logic).

There is a similar situation in astrology, but the difference is that astrology works with symbols which have been taken over from a distant past without correcting them to our present stand of knowledge and experience. There are astrologers who

try to combine the results of modern knowledge with the tradition of the past, by using astronomically verified ephemerides and other findings of modern astronomy or psychology, but their methods are neither consistent nor acceptable to any impartial mind. The reason is easy to see. They combine wrong presuppositions with right means of presentation, or rational methods for irrational facts and conclusions. Although sun and moon exert certain physical and psychological influences upon human life and even inanimate objects, we have no proof of similar influences of planets and stars. Without contesting the possibility of immeasurably small influences, we have to admit that their identification with the gods of a certain strictly limited culture is not only arbitrary, but misleading insofar as we mistake psychological symbols with facts of outer experience and rational observation.

When the Greeks identified the planets with certain gods they projected into the sky qualities of their own psychic experience, symbolized in the images of their gods. This was a genuine procedure, derived from an inner reality. But if we imitate this symbolism, while knowing that, for instance, Venus is a hell of boiling mud and poisonous gases of hundreds of degrees of temperature, surrounded by dense clouds, which reflect the sun and give us the appearance of a bright star, then it is ridiculous to associate it with qualities of love. And if the waterless and windswept deserts of Mars reflect a red, aggressive light, we are not justified in associating it with war-like qualities or even with a god of war, in whom we do not believe. The same is true for the moon, whose dead and devastated body reflects the light of the sun, deprived of all colour and warmth. "In ancient China, however, these equally experienced tendencies (of human emotions) were not projected into the starry sky, but were retained in our earthly surroundings, as witnessed by the 'inner-worldly order' of the ancient Chinese *Book of Transformations,* the *I Ching*. . . . With the help of this 'inner-worldly order' the psychological meaning of the particular symbols of the zodiac can be directly understood from its center (or its kernel). Without any astrological considerations, it represents in archaic language the early insight of man: that cosmic processes, like the change of light and darkness in the hours of the day, or the seasons of the year, have been incorporated in the structure of the psyche and have their field of influence therein. A commentary of Kungtse says: 'In ancient times the holy sages made the *Book of Transformations* thus: By thinking through the order of the outer world to the end, and by exploring the law of their own nature to the deepest core, they arrived at an understanding of destiny. . . . They contemplated the changes in the dark and the light and established the signs in accordance with them . . . Each of these signs (composed of trigrams) gives another proportion in the mixing of the light and the dark. . . . Another order expresses the unchangeable polarizations of forces in the universe." (SSK)[4]

It is the system of Fu Hi which establishes the universal principles. It appears to us as static insofar as it shows the unity of opposites, *i.e.* their polarity at two opposite ends of the same axis. But in actuality they are never completely balanced, and this creates the tension of life which we experience as the dynamic character of the world.

This is expressed in the temporal order of King Wen. But if we want to express the transcendental side of our temporal life, *i.e.* the underlying reality beyond time and causality, we have to look through the temporal tensions and configurations to the primordial and universal laws of Fu Hi. Richard Wilhelm was right when he said: "In order to understand fully the inner worldly (temporal) order, one must imagine it as transparent, so that the primordial order is seen through it."[5] But what caused Richard Wilhelm to make this very significant remark? Apparently because he recognized the divinatory function of the *I Ching* — not in the sense of soothsaying or primitive determinism, but in the sense of what C. G. Jung called the principle of synchronicity. This would give us a totally different aspect of astrology. Instead of the untenable and, from the standpoint of advanced astronomy, illogical theory of the psychic influence of stars (planets) and constellations, we would use these constellations merely as geometrically-fixed points to establish the synchronicity of events. In this way, we would admit that ". . . the laws of the unanimated nature and the laws of the soul are connected, since each has originated from an order of existence which comprises both."[6] It is, therefore, the task of astrology (freed from the popular elements of a misconstrued past) ". . . to acknowledge the elements of order which have been incorporated in the psyche and which are founded on this all-comprising unity".[7] "As Jung has shown, symbols are founded on the archetypal realm of our psyche. Archetypes are, according to his definition, invisible but constant elements of the unconscious psyche, *i.e.* autonomous elements which in the practice of depth-psychology can be experienced according to their determining effects upon the consciousness. In the symbol they become visible through pictures." (SSK)

"The forms of the archetypes can be compared to the axial system of crystals, which is preformed in the basic alkaline solution, without having an existence of its own. This existence appears only in the way the ions, and subsequently the molecules, group themselves together. The archetype in itself is an empty, but form-giving element, a *facultas preformandi,* or a purely *a priori* given possibility. As to the determination of the form, the simile of the formation of crystals is justified and convincing insofar as the axial system is concerned only with the stereometrical structure, and not with the concrete form of the individual crystal. This can be big or small, or have endless variations. What remains constant is only the axial system in its invariable geometrical proportions. The same can be said of the archetype: it can be determined in

principle and possesses a changeless core, which determines only in principle, but never in the concrete sense, the mode in which it appears." *(JG)* In this way we have to understand the foregoing diagrams as well as the subsequent symbolic pictures: the first show us the structure of the *I Ching;* the latter show individual pictures of the human psyche, according to ancient Chinese symbolism in the *Book of Transformations.*

Jung defines astrology, therefore, in the following words; "Astrology consists of symbological configurations, just as the collective unconscious, with which psychology is occupied. The planets are the 'gods', they are symbols of the powers of the unconscious."[8] In the exploration of events in which synchronicity has been observed, "It has been shown that in them the facts of the material world and the facts of the inner-psychic world can appear under one and the same aspect of meaning."[9]

Thus astrology is more concerned with the archetypes of ancient psychology than with the strict science of astronomy. The popular mixture of both has made a farce of astrology, as we can see in the daily papers and magazines which pander to the popular taste and uncritical superstitions. The more thoughtful and serious-minded astrologers, and especially those who have studied depth-psychology, are aware of the importance of symbols and the inner truth of mythology.

"He who wants to occupy himself with the symbolism of the zodiac, must be aware of the existence of two kinds of zodiac — a sidereal one, dependent on the constellations, and a tropical one, depending on the annual course of the sun." *(SSK)* The latter is symbolized by the animals of the Chinese and Tibetan zodiac. Each of these animals symbolizes a particular character — each of them capable of the highest spiritual achievements or the lowest level of material existence — none of the symbols is lower or higher than the other. They are tendencies which can be refined or misused, depending on each individual. Thus the idea of the freedom of will is combined with that of time-conditioned tendencies.

At the same time, the Chinese have created a characterology which does not depend on the traditional constellations of any particular culture, race, or religion (constellations which may change with time, imagination, and other factors of human observation and interpretation), but on characteristics of animals, which have remained the same throughout the millenniums. "The animals of the zodiac, (and most of the names of the constellations) are from ancient Babylonian times, (c. 2000 B.C.) We may suppose that the ancient Babylonian astrologers, who were unaware of the real conditions of the solar system, were compelled to believe that certain influences, which they connected with the zodiac, were emanating from the stars which were seen along the course of the sun." *(SSK)* This was possible because the circular movement of the axis of the earth had not yet been discovered. Only the measurements of the exact angle of

the entrance-corridor of the pyramid of Chefren, which originally was directed to the polestar, revealed that even the polestar's position had shifted and that, therefore, the axis of the earth was not fixed, but described a circular movement, which could be noticed only after many millenniums. Thus constellations are displaced in the course of time, and if astrologers adhere to a system which was valid thousands of years ago, all their calculations are based on a wrong premise. Therefore the Greek poet and astrologer Aratos (third century B.C.), was right when he said that ". . . the astrological zodiac was not founded on the stars, but on symbolical motifs of our inner nature." So long as we keep this in mind, astrology, as a psychological discipline or as a characterology, founded on depth-psychology and the synchronicity of universal events, can maintain its significance.

Dr. Sigrid Strauss-Kloebe has undertaken a new evaluation of the symbols of the zodiac, comparing them with the elements of the *Book of Transformations.* She equates JEN, the sign of victory-gaining light, with Capricorn and equates LI, THE CLINGING, with the symbol of Cancer, whose scissors, likewise, try to hold fast to the object of their grip. The *Book of Transformations* explains that man, ". . . by voluntarily submitting [to the light], obtains clarity without harshness and finds his place in the world." *(BT)* Between JEN and LI, we find two elements in the European zodiac, Taurus and Gemini, the bull and the twins. Here the bull is the image, not of aggression, but of bodily strength through nourishment, while SUN, in the image of wood, is that which penetrates everywhere with its roots, takes everything nourishing into itself and leads it upward into the realm of light. It does so imperceptibly, and yet it is so strong that it can split rocks. It may be remembered that even the Buddha was born under the sign of Taurus and that his first gesture was 'the touching of the earth' or 'calling the earth as witness', a gesture that has become typical in the representations of the historical Buddha and shows his close connection with the earth, whereon he takes a firm stand, before reaching out for the universe. KUN, which in the temporal order follows the sign of LI, is the time of harvest. "The earth serves men with its gifts, and it is up to them to serve each other." *(BT)* KUN corresponds partly to the sign of the lion, Leo, partly to the sign of the virgin, Virgo, *i.e.* it is partly a symbol of strength, partly a sign of serving others. DUI corresponds to gaiety, but due to the beginning loss of light (the gathering darkness), it contains a note of sadness. It is balanced, so to say, between happiness and sadness and therefore corresponds to the sign Libra.

KIÄN follows DUI in the temporal order. According to the *Shuo Gua,* THE CREATIVE implies struggle: "It means that here the dark and the light excite each other." In other words, the divine opens itself only after an inner struggle, symbolized through the signs of Sagittarius and Scorpio in the Western zodiac.

KAN, THE ABYSMAL, with its image, Water, represents the darkest point of the year and corresponds to Capricorn, the Ram, ". . . an animal which has the capacity to overcome the difficulties of its surroundings." *(SSK)*

GEN, finally, is the time of keeping still, of meditation in which the seeds of new life ripen in the darkness and quietness of the soil. This corresponds to the signs of Aquarius and Pisces, symbols of new life under a reborn sun.

So far we have followed the observations of a Western authority, who tries to bring the *Book of Transformations* into harmony with the symbols of Western astrology. How far she has succeeded in this must be left to the reader. There are many points worthy of consideration, though sometimes it may appear too artificial an explanation and a reader may wonder why animal symbols of the Chinese zodiac have been left out of consideration, though they correspond numerically to the zodiac of the West. The reason is not hard to find. The Chinese zodiac is not based on the influence of stars (planets) and constellations, but on typical *characters* of animals, which are used here as symbols of certain human traits. We, therefore, are not dealing here with astrological symbols or influences which are beyond verification, but with a *characterology* based on human experience and easily comprehensible symbols. This seems to me a safer way than that of astrology, which is based on ancient beliefs and mixed with scientific elements of modern origin. Therefore, the *Book of Transformations* is a safer guide, especially if it is freed from later commentaries and speculations. If we want to find an approach, it is more reasonable to find it in modern depth psychology than in astrology and popular forms of divination. "Experience has shown that occupation with the symbols that have come to us from antiquity and which have been preserved in the zodiac, awakens dormant forces in man. . . . It is the psychology of genuine and vital connections which are here demonstrated. . . . If we live with the pictures of ancient mythology, especially with the mythology of the stars, we shall discover that they do not only describe the past, but that the picture of a psychological and psychic structure of man is hidden in it. The destinies of the gods act as formative forces in the structuring of human experience. But for us, today, all this has real value only if we penetrate it with consciousness." *(OUS)*

XIX

SUMMARY

By going into transformation, but protecting the center while undergoing this change, it is possible to raise the transient into the eternal and to create a work which, through evolution and subsequent involution, contains a tension with the effect that the work does not end with death, but that through this tension a new life's cycle is created.

—RICHARD WILHELM*

**Der Mensch und das Sein,* essay, p. 166.

We have now reached the end of our investigations, which have led us to a new concept of the nature of the *Book of Transformations*. But these investigations do not mean an end to further explorations. In fact, by laying bare the main structure of this monumental work, we discover the roots of our existence. This work has come to us from the dawn of history, a time when Heaven and Earth were not yet torn asunder, and man was still the embodiment of universal forces under terrestrial conditions.

Whatever these conditions were, they were conceived *sub speciae eternitatis,* viewed in their wholeness, in which man and nature were not enemies, but compensated each other and merged into a higher unity that did not eliminate diversity, but created a ballet of forces, continually in motion. This is what the Chinese called *Tao.* It is the very motion that creates what appears to us as balance, and if this motion were to stop, balance would be lost. "Polarity is a fundamental form of life, while its identification with duality has led us to the splitting of our thinking and consciousness, which has resulted in a fragmentation of reality. Polarity is compensation and still presupposes the whole. Duality on the other hand is based on opposition, created by our intellect, which deals with parts or partial aspects. Furthermore, dualities are mutually exclusive and fight against each other. Since our intellect lost its inborn reason which even today knows about polarity, it has deteriorated into mere Rationality. 'Ratio' originally meant 'part' and later also 'thought', *i.e.* dividing thought. Its acceptance divided, split, and fragmented reality." *(JG)*

Taoism does not view man as an enemy of nature, but man *in* nature, and nature *in* man. "This merging with nature, which in its spacelessness and timelessness also connotes a remarkable boundlessness, explains the well-founded powers of magic man—powers which survive today in the form of human mediums. Magic man possessed not only the powers of second sight and divination, he was also highly telepathic. Today telepathy is validated by a mass of authenticated data. Even the most hard-bitten rationalist can no longer deny its existence. It is explained in part by an elimination of consciousness, which obscures or blocks out the Ego and causes it to revert to a spaceless-timeless 'unconscious participation' in the group soul." *(JG)* What is called here 'an elimination of consciousness' from the standpoint of modern psychology, identifies consciousness more or less with 'self-consciousness'. But consciousness is not limited by egocentricity, and is capable of a wider range of awareness or perception. It is this consciousness which perceived the unity of the world, and was

capable of understanding the polarity of forces and the twofold nature of man between Heaven and Earth, between the intangible and the tangible, the creative and the receptive.

It is this double nature of man which gives him the freedom of decision, and this is the first principle which distinguishes the *Book of Transformations* from all popular soothsaying books and primitive rituals of divination. Such things may have had a place in a time when the individual had not yet emerged from the general mass of humanity, but the unique feature of the *Book of Transformations* is that it presupposes an ethical attitude, *i.e.* truthfulness and devotion to the welfare of others, as expressed in the words of the *Great Commentary:* "Heaven helps those who are devoted. Men help those who are truthful." *(DC)* At the same time the *I Ching* operates on two levels, that of causality—as long as we are dealing with the conditions of our terrestrial world—and that of synchronicity—in all matters that go beyond mundane conditions and their predictability. There can be no determination in human life.

Furthermore, there are two systems for looking at things: the universal or abstract one of Fu Hi, and the temporal one of King Wen. They are both valid. The system of Fu Hi is the original and universally accepted system. King Wen's is logically derived from it, though its key has apparently been lost in Chinese tradition, which admits that only the gods can understand it—a polite form of rejection. The system of Fu Hi does not fare much better, insofar as it has been relegated to popular superstition and used as a talisman. The truth is that Fu Hi's diagram is to be read axially, as pairs of forces compensating each other, while the diagram of King Wen shows the succession of the same factors in time, and is to be read peripherally, if we want to discover its meaning. It is time to understand both systems again in their true significance and to restore them to their original symbolism. This is expressed in the table of hexagrams which shows the multi-dimensionality of symbols and the characterological tendencies of the animals of the zodiac. At the same time we are reminded of the recurrence of all movements, be it stars, planets, or forms of matter or other tangible phenomena, whether we call them elements or states of aggregations, inanimate things or living organisms. They all appear and disappear, but always arise in the same pattern again and again. There is some stability, some definite tendency in their movement: they return to their source.

Therefore, Laotse says in the *Tao Teh Ching:* "Returning is the motion of the Tao." *(No. 40)* "Being great, it flows. It flows far away, having gone far, it returns." *(No. 25)* "The ten thousand things grow and flourish and then return to the source. Returning to the source is stillness, which is the way of nature." *(No. 16)*[1] A movement that turns upon itself is either rotating on its axis or orbital. But as even the axis

is in motion, the movement will never return to the same spot in space, but the circular movement will result in a spiral. There is periodicity but not mechanical recurrence. "We do not step twice into the same river," according to Herakleitos. People who speak about an eternal recurrence mistake the universe for a mere mechanism of mathematical precision, but not for a living organism. Their thinking has not yet advanced beyond the most limited intellectualism.

We, therefore, have to observe the periodicity of all that lives and moves in the universe and on earth, beginning with the systole and diastole of the heart, the circulation of our blood, the in- and ex-haling of our breath, the estrous cycles of female organisms, and in nature the alternating periods of day and night, the seasons and the life cycles of men, animals, and plants, *etc.*

The great lesson of the *I Ching* is the law of periodicity, which is enshrined in the symbolism of the zodiac, in the recurrence of characters, seasons and elements. By observing these laws of nature and the coincidence of certain phenomena, we come to the conclusion that there seems to be a certain and observable synchronicity of events, independent of space, time, and causality.

Therefore, the Chinese have established a cycle of sixty years, which corresponds to the average human lifetime and to a permutation of elements with the character symbols of the zodiac. The Tibetans follow the same system, adapted to their climatic conditions, by beginning their year-cycle about one month later, as far as it coincides with the lunar position. It corresponds more or less to the seasons of northern Europe, so that Hare, Tiger, and Dragon of our chart would correspond to Spring; Serpent, Horse, and Sheep to Summer; Monkey, Bird, and Dog to Autumn; and Boar, Mouse, and Bull (or Cow) to Winter.

The identification of the so-called elements goes back to the earliest Chinese tradition and is probably lost in the dawn of human civilization. But, though we do not know how the Chinese arrived at their identification of years or periods with the five elements, they did establish a kind of periodicity which shows that characters arise under regularly recurring conditions, which can be verified only by experience. A characterology based on forty years of experimentation has led to practical results. Apart from important decisions of the moment, the year and month of one's birth have a decisive influence on the character—though it is left to the individual to use the gifts and inclinations with which he is born. Each moment in time reflects a particular constellation of forces.

The planets are not necessarily responsible for subtle or major influences (most of them are too insignificant or counteracted by invisible or unaccounted-for radiations), but the constellations of heavenly bodies can at best only serve to pinpoint a certain

moment in time. Here we have to be careful: even if we succeed in ascertaining the exact moment in time, who is to determine which is the more important moment—that of conception, or that of birth? Tibetans, and I think most of the Far Eastern countries, count the time which an individual has spent in the womb of the mother as an integral part of life. A person who is regarded as forty-nine years of age in the West, would be regarded as fifty years old in the East. The question of age is generally not regarded as important in Tibet, and rather than asking a person's age, the question of a fellow-traveller or a religious teacher (guru) would be: to which life cycle do you belong? Are you a Wood-Hare, a Fire-Monkey or an Earth-Sheep—irrespective of whether you are in your first or second life cycle? Your character-tendencies are more important than name, family, occupation or place of birth. The life cycle indicates one's inner disposition and it fits one into the universal order of things. It determines one's place in human society, not in the sense of rank or privilege, high or low, powerful or dependent, but in the sense of how you best harmonize with others, whether they are of the same or opposite qualities, whether they are of parallel, similar, or compensating nature, *etc.* There are different degrees of similarity and dissimilarity which, if we understand or respect them, will make our association easier and more pleasant and profitable.

It was this which caused me to draw the character-pictures, shown in Chapter XX, composed of the ancient symbols of the *Book of Transformations,* trying to see each individual as an organic whole and as a combination of psychic forces which blend into each other like the manifold details of a landscape. These pictures are, so to say, landscapes of the soul. But as each landscape is seen differently through different eyes, so are these pictures the subjective impression of an objective reality by means of transpersonal symbols. This is a clearer way of seeing people than judging them by their faces, which may deceive as much as they reveal.

Coming back to the importance of birth: in spite of the notion that life has already begun in the embryonic state, the actual birth is an event of paramount importance. It is not merely a matter of life, but of the distinct character of an individual who has been separated bodily from the protecting organism of the mother, with whom until now it formed an inseparable unit. This character expresses itself in a will of its own and a separate destiny, which is determined by this will and its impact on external circumstances.

How much of this will is actually free depends on the degree of knowledge an individual is able to acquire. *Knowledge is the key to freedom,* because only impartial knowledge is able to make sensible decisions, decisions that can distinguish between the merits of two situations and thus exert a free will. The average human being's will

is dictated by desires, by subconscious drives, uncontrollable feelings and moods. But all have the capacity to learn and to develop their faculties, and finally to free themselves from the bondage of egohood. This is the aim of Taoism, and was the foundation of a new culture, which was born from the amalgamation of Buddhism and Taoism, resulting in the cult of Ch'an or Zen, which has survived up to the present day.

Whatever method we prefer, that of exploring the period of our birth or that which is based on a particular momentary situation representing a decisive step in our life, the *Book of Transformations* will point out the most probable developments arising out of this situation, if we do not change the course of our action or attitude. Therefore it is the main function of the *I Ching* to bring the situation as clearly as possible to our consciousness, so that we see the outcome of our decisions and their effect upon our future. Most problems of life are created by not recognizing our true motives or character, nor the situation in which we are caught. We need cool observation of ourselves and of the circumstances of the moment. We therefore need a time of quiet contemplation in which our depth-consciousness gets an opportunity to express itself. This is the reason for the ritual of grouping and dividing the yarrow, or other sticks, in a particular fashion that imitates the laws of nature (like the recurrence of the four seasons) in order to concentrate on our problem and to give time to our depth-consciousness to express itself. But in order to concentrate on our problem, we have to formulate it in such a clear fashion that there is no ambiguity in our question and that only one answer is possible—a clear decision in unequivocal terms.

In order to make sure that our question has been well formulated and does not lend itself to various interpretations, we should state our question in writing and then put the paper out of sight or fold it up and deposit it with due reverence in a safe place. John Blofeld, in the foreword of his book on the *I Ching,* rightly says: "Can any reasonable man suppose this universe to be mere chaos? The correspondences between the behavior of all things great and small—from the celestial bodies rolling in space to the minute constituent parts of atoms—seem rather to point to a universal pattern of movement, governed by an immutable Law of Change,"[2] and he, therefore, points out the necessity to approach the *I Ching* in a spirit of respect and humility as the Chinese did throughout their long history, if only to 'set in motion' mental forces which once were symbolized by ritual. Those people who pretend to have no time to go through the motions and considerations of the *I Ching* and the understanding of its symbols, cannot expect to get serious results by hastily throwing some coins or dice. Those who are in a hurry deprive themselves of an answer, or they receive an answer which is as superficial as their question.

A clearly formulated question generally contains or calls up the answer from our

depth-consciousness. The oracle lies within ourselves. The *I Ching* only helps to evoke it. It is a psychological aid to self-knowledge. For this reason I call it the most profound characterological system the world has seen, and the more we recognize it in this light, the more it will be able to help us.

By realizing that it consists of sixty-four movements, and that these movements, if made graphically visible and projected one upon the other, constitute a many-faceted diamond, we will have further insight into the intricate and yet self-evident structure, which has the simplicity of nature and the accuracy of a mathematical formula, which points beyond itself, into a higher dimension, where time, space, and causality end. But in order to reach this realm, we have to exhaust all means of reason which our three-dimensional world has provided. Only he who has gone to the limits of it has the right to transcend it.

Man stands between Heaven and Earth, but until he has fulfilled his earthly task, he cannot realize Heaven. But by fulfilling his duty in this life, he can act as if it were rooted in Heaven. "Through ease and simplicity one recognizes the laws of the whole world. After having understood the laws of the world, one attains perfection." (DC) By revealing the structure of the *Book of Transformations,* we found by chance certain irregularities—without even looking for them, though I darkly remembered Richard Wilhelm's words that in the dim past some of the unbound pages of the book had been misplaced accidentally. Not wishing to upset the traditional order, we must leave it to the reader to decide whether he is sufficiently convinced by the evidence, or would rather leave it to the directions of his depth-consciousness, or to his intuition, to discover the right sequence of the hexagrams. Only a few cases may be affected by the restoration of the original sequence; one may have to resort to the re-established arrangement only when the answer to certain problems is found to be inadequate.

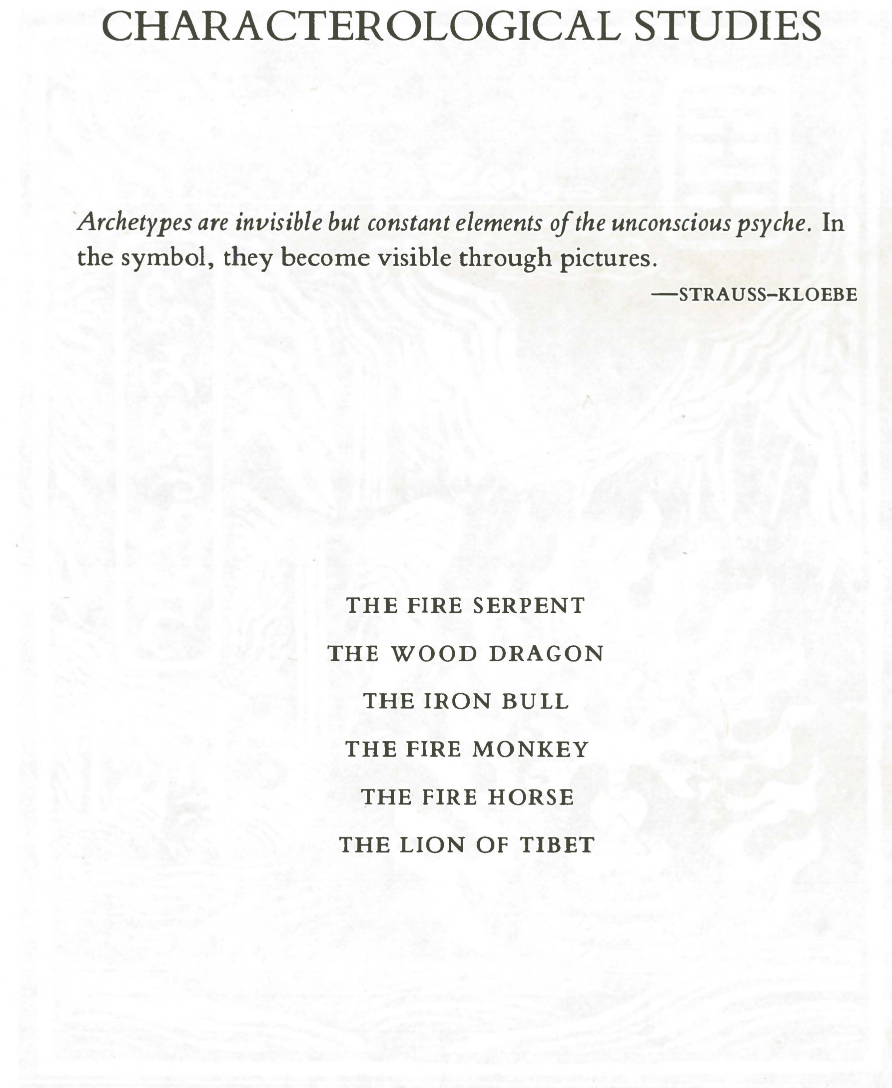
What is important for the understanding of the *I Ching* is the dynamic character of its structure, which in spite of the stability of its ultimate form, is composed of sixty-four well defined movements. This is the key to the mystery of the *Book of Transformations.*

XX

CHARACTEROLOGICAL STUDIES

Archetypes are invisible but constant elements of the unconscious psyche. In the symbol, they become visible through pictures.

—STRAUSS-KLOEBE



THE FIRE SERPENT
THE WOOD DRAGON
THE IRON BULL
THE FIRE MONKEY
THE FIRE HORSE
THE LION OF TIBET

(These interpretations partly follow Richard Wilhelm's version and the *Book of Transformations* in the 'Commentary on Lines')

1. THE FIRE SERPENT



The element Fire is the earthly exponent of the heavenly power of light. While the trigram for Heaven or the creative principle contains three strong (unbroken) lines, ☰ the central line of the element Fire is formed by a soft (broken), *i.e.* dark or receptive line, indicating that the heavenly power has been modified when entering the realm of matter ☷ . Thus light is transformed into fire, which is equally dynamic, but without the steadiness of its heavenly counterpart. The clearness of light, combined with the resistance of matter, creates the world of visible things and thus not only clarity, but also attachment and clinging. On the other hand, the heat of fire consumes the very element on which it is based. It is attachment and also the liberator from attachment: cleansing while consuming.

The quality and duration of a fire depend on the material on which it feeds. The purer the material, the clearer and steadier the flame. It may be the flame of passion that heats without giving much light, it may be the flame of intellectual activity that lights up its surroundings but produces little warmth, it may be the straw-fire of short-lived enthusiasm or the smouldering fire of suppressed desires. In whatever form it appears, it is dynamic: be it on the material, the intellectual or the emotional plane, be it as movement, light or heat, or their various combinations.

The Serpent, as a zodiacal symbol, is associated with the element Fire. Its peculiarity is that it is equally associated with subterranean and submarine forces. In Indian and especially Buddhist mythology the serpent is the guardian of jewels, pearls, gold and silver; *i.e.* of the materialized form of light (gold and jewels are symbolic equivalents of light, in the physical as well as in the spiritual sense), hidden in the bowels of the earth and in the depths of the oceans.

Water's transparent nature demonstrates its receptive attitude and its non-resistance toward light (indicated by a strong central line); its dynamic impetus is expressed by its movement. This movement is exactly opposite to that of Fire. While Fire moves upward, Water moves downward and is therefore connected with the idea of abysmal depth and of danger.

In the Sino-Tibetan cycle of zodiacal signs, the Serpent is preceded by the Dragon. If we want to represent the transition from one sign to the other, the Dragon may be depicted in the process of disappearing. The Dragon, as well as the Mountain, belongs to the central element Earth, which is depicted as yellow. The Dragon is the stimulating impulse, releasing the vital forces of the earth as well as the life-giving rain from the Thunder-Cloud.

In the Chinese book of the principles of nature and the laws of transformation there is one sign which contains all these elements. It is called *'Bi'*, which means loveliness or beauty, and is composed of two trigrams: that of Mountain ☶ (above) and

that of Fire ☲ (below). Thus we get the following hexagram: ䷕

It contains two inner signs (overlapping each other), that of Thunder (Dragon) ☳ and that of Water ☵ . The *Book of Transformations* describes the situation, depicted in the original two trigrams as follows: "There is Fire at the foot of the Mountain: the picture of beauty. Thus, the superior man proceeds with the clarification of his daily affairs. But he does not dare to decide in this way problems of controversial character." (BT)

Fire cannot change the Mountain, but it illuminates and beautifies its forms, and clarifies the beholder's position. Fire is not strong enough to blast away rocks and to fill up precipices, but it can show how to circumvent them. It will show us the possibilities of our way according to our capacity. Therefore, the oracle of the ancients says: "Beauty succeeds. It is favorable to proceed with small things!" (BT)

The Great Commentary adds: "The soft is forming the hard, therefore, success. The soft that has detached itself [from the hard] rises up and shapes the soft. Therefore it is good to proceed with small things." (DC) . . . bit by bit, slowly, like climbing a mountain, dealing with small obstacles before one's foot, thus gradually overcoming the bigger ones, instead of failing in a direct assault. "This is the form of Heaven." (DC)

The soft principle which forms the hard is the central line of the lower trigram, Fire, which modifies its nature and determines its character. The hard principle, rising up and shaping the soft, is the uppermost line and forms the backbone of the trigram Mountain, by strengthening the two soft lines below. Thus we have alternating combinations of the hard and the soft.

MEANING OF THE DIFFERENT LINES

The lowest line ▬▬ : *He makes his toes beautiful, leaves the chariot and walks.*

The lowest line corresponds to the toes. The lowest place requires modesty. Even if one could afford a vehicle, one should rather stand on one's own feet, instead of accepting the service or help of others. Modesty is equal to beauty.

The Second Line ▬ ▬ : *He makes his beard beautiful.*

The beard is nothing essential. Here the form is mere decoration and its cultivation, if taken too seriously, is a sign of vanity rather than of culture.

The Third Line ▬▬ : *Beautiful and Humid. Constant perseverance leads to success.*

This line is the center of the trigram for Water. Its beauty or loveliness is dangerous, because it hides the precipice toward which the water hastens. But he who has found his equilibrium, or his own spiritual conviction, stands on safe ground and will not be perturbed by the rushing waters, nor will he be lured by them into dangerous depths. He will enjoy the beauty of brooks and waterfalls, while continuing his upward way, elated and refreshed.

The Fourth Line ▬ ▬ : *Beauty or simplicity? A white horse appears as if on wings. It is not a robber, but comes like a bridegroom.*

Loveliness or simplicity? As soon as we put this question, we have already found the answer. Simplicity is more than outer beauty. The moment we have realized this to its full extent, a new world opens before our eyes and with it a new attitude toward life. Like a white horse—white here being the colour of simplicity, the horse being the symbol of swiftness and impulsiveness—our mind traverses the infinities of time and space. This new faculty may frighten us at the first moment, like a robber at night, but soon it will be as welcome to and inseparable from us as a bridegroom from his bride.

The Fifth Line ▬ ▬ : *Beauty in hills and gardens. The roll of silk is small and poor. Humiliation, but finally bliss.*

Only a contemplative mind is able to appreciate the beauty of hills and gardens. The more we are detached from ourselves and from the small affairs of daily life, the more we are capable of understanding the silent voice of nature. Therefore, this represents the time to renounce the life of the lowlands with its comforts and ambitions and to retire into the solitudes of higher regions. But without guidance it is difficult to find one's way. One needs the spiritual help and friendship of a man one can look to with confidence. However, one feels ashamed that oneself has so little to offer. Nevertheless, the sincerity of this attitude, which shows that one has conquered one's pride, will bring it all about with the right person and lead to final bliss.

The Sixth Line ▬▬ : *Beauty and simplicity! No blame.*

The highest form of beauty has been attained by the realization of simplicity in life. Its beauty transcends the visible world and goes beyond the expression of words. It is the transition from the personal to the universal, from the visible to the invisible, from the 'human or terrestrial form' to the 'form of Heaven'. Both are contained in this hexagram: the terrestrial form in the trigram Fire, and the Heavenly or rather Heaven-

pointing form of the Mountain which, though born by the Earth, reaches into Heaven and combines individuality with quietness, 'the form of Heaven'. And if we consider the combination of all the four signs in our hexagram, it will lend itself to a cosmic interpretation. Fire is the terrestrial exponent of the sun; Water the earthly exponent of the moon; Thunder represents the heavenly movements of the Great Bear; Mountain resembles in its steadiness (or immovability) the polar star. By the movements of sun and moon we distinguish hours, days, and months; by that of the Great Bear (or similar constellations) we distinguish the years. But without the polar star's steadiness the movements of constellations would be meaningless. Each of these movements represents a rhythm that is greater than the preceding one—the last, being so great, goes beyond human conception and therefore appears to stand still. Likewise, the rhythm of life becomes ever greater, and the greater it becomes, the quieter is its movement, the more silent its flow . . . until it becomes imperceptible. To the mundane mind it is void of movement, empty of any perceptible quality—*sunyata*. It defies words. As Tau Yuan Ming says: "Only the stringless harp can express the deepest emotions of the heart."

2. THE WOOD DRAGON



The Dragon dwells in the Thunder-Cloud. It is the stimulating, arousing, exciting vital force that breaks forth from the depth of the earth and from the heights of the sky. It symbolizes the *élan vital* in nature as well as in man. In nature it is the beginning of movement and growth, in man the volitional impulse, the stimulating excitement. If this dynamic force is gauged and absorbed by a receptive element, the otherwise threatened harmony is re-established.

Such a harmonizing element is symbolized by Wood, the organic element that is penetrated by Air, appearing in nature as Wind, in humans as conscious breath and in all other organisms as a life-giving universal force. The awakening of consciousness shows itself first as feeling. It means receptiveness and the faculty of assimilation. In man it means intuition and sensitiveness.

Dragon and Wood belong to the same category of trigrams which not only compensate but also further each other, so that they are able to produce a state of complete harmony. Such harmony, however, is seldom realized, because generally one or the other of these elements prevails. When the Dragon prevails, it leads to outer activity, aggressiveness or touchiness. If the element Wood prevails, it results in extraordinary sensitivity, softness, and excessive feeling. The Dragon belongs to the active or male *yang*-side; the element Wood or Wind (Air), symbol of all that is organic, belongs to the receptive or female *yin*-side. That the ancient Chinese did not think the male superior to the female is still reflected in the *Tao Te Ching,* where it is said that "the beginning of the universe is the mother of all things", that "the softest thing overcomes the hardest", and that "the woman is the primal mother."

In the eight basic trigrams *yang* is shown as a plain horizontal line ▬▬ , *yin* by a broken horizontal line ▬ ▬ . Thus, the trigram for the element Wood consists of two plain *yang*-lines with a broken *yin*-line below ☴ , while the trigram for Thunder or Dragon consists of two broken *yin*-lines with one strong *yang*-line below ☳ . Because the basic line decides the character of the trigram, the sign for Wood belongs to the *yin*-side, in spite of its two strong lines, while the trigram Dragon belongs to the *yang*-side, in spite of its two weak lines.

However, as can be seen from the arrangement of lines, a great reserve of latent strength is hidden behind the outer softness and impressibility of the upper lines of the trigram Thunder, which awaits stimulation by the polar *yang*-principle. The Thunder-Dragon would be entirely ineffective, in spite of its initial burst of energy, if it were not combined with an equally strong but receptive element. Lightning and

Thunder would exhaust their energy in mere noise if they did not act upon air, water, plants and all living beings, which are refreshed and revived. Air and water begin to move and plants convert the rain into life-giving sap. The close relationship of Thunder and Wind is the symbol of an ideal partnership, according to the imagery of the *I Ching*. Therefore it is said: *Thunder and wind: the image of duration.*
Thus the superior man stands firm
And does not change its direction.

The nature of Thunder and Wind is their movement. But this does not contradict the regularity and constancy of their appearance. They are ever-recurring and in this sense constant phenomena, always combined in the same way. We, therefore, speak of duration. In the same way, the independence of a highly developed human being (whether man or woman) consists not in rigidity but in pliability. The superior man moves with the times, without losing his inner center and balance. The firmness of his character, the inner law of his being, is strong enough to allow for variations on the surface.

Duration is a kind of movement which is not exhausted by hindrances. It is not a state of rest in the sense of a mere standstill or motionlessness. It is a self-perpetuating, constant movement of an organically formed unit in which each attainment is a new beginning. Duration is the fulfillment of an inner motion, comparable to inhalation (which centers, concentrates and gathers), transforming itself gradually into an outward movement in which what had been gathered is again dispersed and returned. It is exhaling, diastole, expansion.

In a similar way the heavenly bodies have their fixed courses, and therefore they can shine permanently. The seasons have a fixed law of succession and transformation. Therefore they can act permanently upon the world. The superior man has an everlasting meaning and by this the world is maintained and shaped.

JUDGMENT

Duration. Success without blemish. Perseverance furthers!
It is favorable to have somewhere to go (to have an aim).

THE GENTLE POWER OF PERVASIVENESS AND PENETRATION

Softness succeeds in small things. It is favorable to have somewhere to go. It is useful to have a man of superior qualities as one's guide!

Quietly penetrating light overcomes immovable darkness. The wind drives away the dark clouds and makes the sky clear and gay again. In human life, the penetrating judgment of a clear mind removes all dark and frightening thoughts. Persistent and penetrating softness, though slow and invisible, creates effects which are more complete and lasting than those which are achieved by sudden violent actions.

But in order to be able to act in this quietly penetrating way, one must have a clear aim, because only by exerting one's influence in a clearly discernible direction can something be achieved. The man of gentle character can be successful only if he submits to one who has the capacity to stimulate and direct the good qualities of men and thus to create order.

This softness of character sometimes becomes indecisiveness. One does not feel the courage to go on firmly. A thousand considerations and doubts arise, but one feels inclined neither to retire nor to renounce, being driven hither and thither without finding a way out. In such a case one needs the discipline of a warrior, the spiritual knowledge of a priest and the concentration of a Yogi.

3. THE IRON BULL



The element Iron combines hardness with flexibility. Under the influence of heat, however, it melts and becomes as fluid as water and is capable of assuming any shape. Only when it is hard and at the same time its surface is even and polished, is it able to reflect everything without being influenced or changed in its own nature. It not only can reproduce a perfect picture of the surrounding world, but can also reflect the light of heaven. These reflective and light-giving properties associate Iron with a clear and reflective intellect. Such an intellect has the buoyancy and serenity of a cloudless Autumn day or the peaceful mood of an evening following a day of hard work, in which all experiences of the past merge in one intuitive vision.

These qualities are also compared to the serenity of a quiet, mirror-like lake. It gives life to the landscape, though it is apparently motionless. It reflects the light, though it is dark and mysterious in its depths. Making the birds sing by its very silence, the Lake gives joy to the heart of man by responding to the smallest as well as to the largest thing, mirroring his world and his emotions through the transparent medium of its shining surface.

The ideal counterpart of this is the Mountain, which symbolizes steadiness, resistance, endurance, equanimity and solidity. It represents the determination of a strong character which can be lenient but also capable of rejecting that which contradicts or offends its nature. The Mountain depicts the quality of concentration without which the reflective capacity would end up in a mere play of intellectual or aesthetic pleasure. The Mountain forms the backbone and center of the landscape and adds greatness to the loveliness of the Lake. Likewise it is the determination and concentration of the mind that gives greatness to the human character.

The symbol of the Bull in the Sino-Tibetan calendar corresponds to the element Earth, as represented by the Mountain. The qualities of the Bull are strength and fierceness, hidden under a certain heaviness and slowness of temperament. But once this is properly aroused, it goes forward with dogged determination. The tenacity and steadfastness of this attitude has its counterpart in the immovability and solidity of the Mountain.

Yet, this solidity and immovability does not prevent the Mountain from cooperating with other forces. A midsummer sun is not only reflected by a lake, but transforms part of its water into vapor and clouds, which surround the peaks of a mountain. And, lo, the softness of the clouds conquers the hardness of the rocks, and a cloak of tender green life begins to cover crags and cliffs. And the more this living cloak grows, the more clouds are attracted and the more life-giving water is collected, until it breaks forth in clear springs and brooks to nourish the lake at the foot of the mountain, thus fulfilling the everlasting cycle of life.

So, the forces of Lake and Mountain compensate each other — each of them renouncing something of its strength and substance in favor of the other. Similarly, by lessening the lower forces of our being in favor of the higher ones, we grow toward enlightenment. And by penetrating the lower forces with the light of wisdom and inspiration, we harmonize and ennoble our life.

The Mountain, deprived of all relationship with its surroundings, is the picture of stubborn strength which may condense into anger and fury and mere egocentricity. The Lake, under similar conditions of isolation, is the picture of superficial gaiety which may develop into passionate instincts, if it grows at the expense of essential life-forces. Here a lessening, a reciprocal decreasing of natural forces is necessary: anger must be mastered by equanimity, the passions by insight. Therefore it is said in the *Book of Transformations:*

At the foot of the mountain there is a lake,
The image of self-restriction (decrease).
Thus the superior man masters his anger
And conquers his passions.

Therefore the sacred oracle of the Ancients declares:

Lessening combined with truthfulness creates exalted bliss
Without blame. One should be consistent in this way.
Activity is useful. How to proceed? Even two small bowls
Are sufficient in the performance of religious rites. (BT)

If an inner truth finds expression through small things, one need not be ashamed of their simplicity. It is just this simplicity which produces the inner strength by which alone our activity can succeed. The purity of our mental attitude is more important than the beauty of external actions or the intricacy of religious performances or the observance of rules, because they are sanctified by tradition. Even the simplest gesture or the smallest gift may be able to express the deepest feeling of our heart.



MEANING OF THE DIFFERENT LINES

The lowest line ▬ means: *If the affairs are finished, go quickly. This is without blame. But one must consider how far one may decrease others.*

It is good and selfless to help others after one has finished one's own duties. But if one is helped by others, one must know how much to accept without causing damage or trouble to others. Only where there is such tactfulness, one may give and accept without hesitation.

The second line —— : *Perseverance succeeds. It is inauspicious to start doing things.*
Without decreasing oneself, one may increase others.

If one wants to help others, one must possess self-respect as well as earnestness and consistency. He who throws himself away, even in the service of higher ones, decreases and lowers his own position, without really helping others in the long run. Serving others without lowering oneself, this is the true service of lasting value.

The third line – – : *If three men walk along together*
They will be reduced by one!
If one man travels alone,
He will find a companion.

The fourth line – – : *If one reduces one's shortcomings,*
One causes another one to come quickly
And to feel happy. There is no blame.

The fifth line – – : *It seems as if he were increased by somebody.*
Nothing can interfere. Exalted bliss.

The upper line —— : *If one is increased without decreasing others,*
There is no blame. Constant perseverance succeeds.
It is auspicious to be active.
There will be people to serve one.
But one no longer has any particular home. (BT)

4. THE FIRE MONKEY



Change and Peace
or
Harmonious Transformation

The element Fire has three distinct properties: it produces light, heat and movement. In terms of psychology, it means clearness or the faculty of discrimination, warmth or depth of feeling (affection, attachment) and readiness to act, resulting in movability. The Monkey (one of the twelve signs of the Sino-Tibetan zodiac) is the symbol of gaiety and quick observation. It stands for a joyful temperament which accepts things and persons as they are, *i.e.* without prejudice.

In the Chinese psychology of the *Book of Transformations,* this intellectual attitude is compared to the gaily shining surface of a lake, in which all objects are mirrored and beautified.

In the combination of the symbols Fire and Lake, the position of these two signs indicates their function: the one being mainly connected with the subconscious or temperament, the other with the intellect. Therefore they are represented in the hexagram as Fire ☲ below the Lake ☱ and in combination as ䷰.

The Fire below and the Lake above fight and restrain each other. In the same way the struggle between the forces of light and darkness takes place in the transformations which happen in the seasons of the year as well as in the course of life.

Therefore, it is said in the ancient *Book of Transformations,* in which the principles of nature and of human destiny are described: "Fire below the lake—the picture of transformation. Thus the superior man brings order into the change of time and clarifies the issues."

This regulative principle is shown in the inner sign ☰ (KIÄN) the spiritual faculty. It is not on the surface, but lies hidden in a deep religious feeling and a strong sense of ethical values. It is combined with the sign SUN, which means sensitivity, responsiveness to beauty, music, and art in general, intuitive feeling, spontaneity of heart, tenderness. KIÄN is represented by the heavenly light, SUN by the tree through which it shines.

The dynamic nature of these various signs with their emphasis on change and movement, which might well result in an uproarious or revolutionary character, is harmonized by the solar constellation immediately before the spring equinoctium, a period which is under the sign of Tai ䷊ which means creative harmony, equilibrium of mutually stimulating forces, and the achievement of peace.

It is the time when the creative forces of Heaven ☰ have descended into Earth

☷ and are about to rise up again in the form of new life. The Commentary *Tuan Juang* explains: "In this way heaven and earth are united, and all beings come into communication. The higher and the lower ones unite and their will is like one. The light is within, the dark is without, inside is strength, outside devotion. Thus the way of the superior man is growing."

The sacred oracle of the Ancient Ones declares:

In your own time you will find faith.
Sublime success through steadfastness.
You will have nothing to repent. (BT)

5. THE FIRE HORSE



The Fire-Horse symbolizes Fire twice, insofar as the Horse is associated with the element Fire or the function of clinging. Thus we get a hexagram that is composed of LI above and LI below: ䷝.

It is the hexagram of a strong character, as the two unbroken central lines indicate. But equally significant are the two broken or receptive lines in the center of each of the two trigrams which compose the hexagram. Their significance becomes clear, if we observe the two nuclear or inner trigrams which reveal the subconscious character of the person in question. Behind this strong character is hidden the sensitiveness and receptivity of the observing artist, who is conscious of every detail in the appearance of all objects that enter into the light of consciousness.

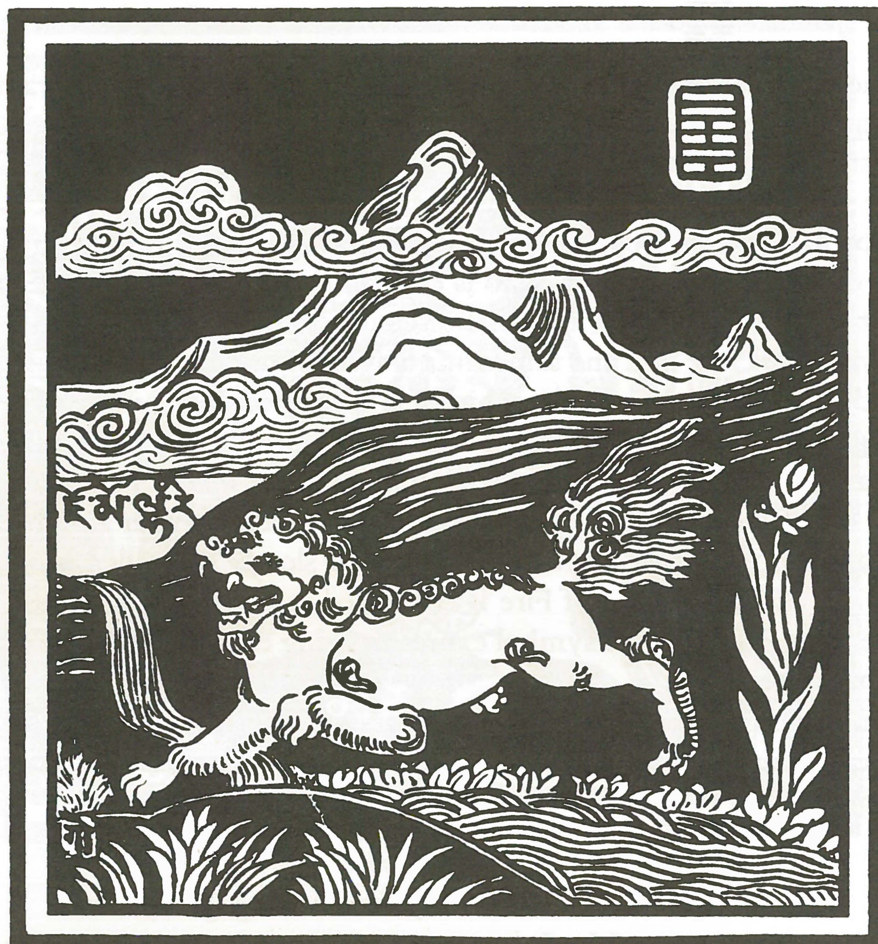
The symbol of Fire is at the same time a symbol of clinging, because fire is dependent and clings to the material by which it is nourished. If this material is pure, neither leaving ash nor other unburnable material, it produces a clear flame without smoke, a flame that illuminates the surroundings and that may even reach out far into the world, but if the material on which the flame feeds is either unsubstantial like straw, or damp, it will flame up for a short time or slowly smoulder, producing heat but hardly any brightness. But if Fire is combined with the swiftness and temperament of the spirited Horse, the symbol expresses being easily hurt, but not repressing one's sentiment (reaction).

The flame has no fixed form, but illuminates other forms. It consists of a constant upward movement. By clinging to what is dark it produces light. Therefore, the judgment of the *Book of Transformations:*

> *Perseverance furthers. Success!*
> *Care of the cow brings good fortune.*

If the onrushing movement of the flame is tempered by patience (or the domesticity of the cow which stands for the element Earth) success is ensured. All this points to religiosity and to the striving for higher values. "It is a remarkable and curious coincidence," says Richard Wilhelm in a footnote to this judgment, "that the fire and the care of the cow are connected here, just as in the Parsee religion." *(BT)*

6. THE LION OF TIBET



O GODDESS OF THE MOUNTAIN CHOMOLHARI!
O DORJE PHAGMO: GODDESS OF THE LIGHT!
THY LOFTY THRONE STANDS AS A PLEDGE OF FREEDOM:
A FAITHFUL BEACON IN THE DARKEST NIGHT.

THE LION OF TIBET IS STRIDING FORWARD,
CROSSING THE WATERS PROUD AND WITHOUT FEAR,
THE WATERS THAT DIVIDE THE PRESENT FROM THE FUTURE:
THE WATERS OF THE "WATER TIGER" YEAR.

(L. A. G.)

Just as the United States of America is symbolized by an eagle, Britain by a lion, France by a cock, and Russia by a bear, Tibet is symbolized by the mythical Snow Lion, which has a white body and a green mane. He is shown on the seal of the Dalai Lama, and in the flag of Tibet.

This picture also characterizes a particular year, 1950, the year of the Water-Tiger according to the Tibetan calendar. It portended to be a year of strong emotions and great danger, and indeed Tibet went through a time of great upset and danger, in which its old culture seemed to be snuffed out like a candle by the invasion of China. In the time of Srongtsen Gampo (eighth century), China was paying tribute to Tibet, and later had become her most powerful neighbor, remaining meanwhile under Tibet's spiritual guidance. But nothing is permanent, and though Tibet lost political independence, it has spread its message far beyond its borders. The religious culture, based on the traditions of the *Buddha-Dharma* which had been anxiously preserved and protected from outer influences, became part of the cultural heritage of humanity.

Therefore the Lion of Tibet strides forward into a new future, in which the achievements of the past are shared with the whole world, without distinction of creed or colour.

The mountain Chomolhari is one of the sacred mountains of Tibet, regarded as the seat of Dorje Phagmo, who illuminates the world like the rising sun, and is one of the protectors of Tibet.

AFTERWORD:

THE RELATIONSHIP OF TAOISM & BUDDHISM

Since completing my book on the *I Ching,* I have been repeatedly asked about its spiritual connection with Buddhism. I had consciously refrained from mentioning any parallels with Buddhism in my text because I wanted to avoid further complications, or the impression that I had tried to interpret the *I Ching* in the light of Buddhist philosophy. There were already various attempts by Christian scholars to interpret the *I Ching* and the philosophy of Taoism in general in the light of Christianity. Most of the eminent philologists were theologians who could not imagine that the highest ethical and spiritual principles could have evolved outside their own religion. I have tried to understand the *I Ching* without preconceptions or opinions, and to accept it on its own terms. I have been guided by its structure, and by a consistency of thoughts and images that revealed many things, sometimes even against my expectations. In the beginning, for instance, I tried to follow the system of King Wen, because it emphasizes individual destiny and the importance of time in human life. But after trying all possible methods of representation, I had to admit that they did not lead to a unifying or universally applicable system which could be used as underlying all sixty-four hexagrams, if the movements were to be visually demonstrated. It was important to show that the *I Ching* was not only based on abstract ideas or fixed concepts, but on visual reality as revealed in pictures and diagrams. Only Fu Hi's system could serve as a common background for the coordination of the various movements of the *I Ching.* Thus by proving myself wrong in the first attempt, I found the right way through a negative proof.

However, coming back to the question of which way the ideas of the *I Ching* coincide with those of Buddhism, I must admit that there are many points of contact. I have already hinted that Chan, or Zen, one of the most attractive schools of Buddhism, which has drawn the attention of the world to the importance of meditation and spiritual awakening through experience, is an amalgam of Taoism and Buddhism in China.

I have been asked: How is it possible that China adopted Buddhism in such a short time and apparently without a struggle? My answer is: China was prepared by

the teachings of the *I Ching* (incorporated in Taoism) which emphasize compassion and self-reliance, egolessness and enlightenment, service for the good of all, deeds without selfish profit, non-violence and tranquillity, and the recognition of eternal change, or transformation. All these elements are clearly explained in Laotse's *Tao Teh Ching.* The Bodhisattva ideal of the Mahayana had been expressed more than five hundred years before the introduction of Buddhism in China, as the following examples from Gia-fu Feng and Jane English's translation of the *Tao Teh Ching* demonstrate.

The sage takes care of all men and abandons no one. (Ch. 27)

Caring for others and serving heaven, there is nothing like using restraint. (Ch. 59)

Mercy brings victory in battle and strength in defense. (Ch. 67)

Surrender yourself humbly, then you can be trusted to care for all things.
Love the world as your own self, then you can truly care for all things. (Ch. 13)

He who is attached to things will suffer much. (Ch. 44)

There is no greater sin than desire. (Ch. 46)

The sage seeks freedom from desire. (Ch. 64)

It is more important to see simplicity, to realize one's true nature, to cast off selfishness, and temper desires. (Ch. 19)

Though the average Buddhist tries to see transiency as the cause of suffering, he forgets that though the Buddha admitted most people suffer as a result of the impermanence of things, the Buddha never called impermanence the root cause. This root cause he attributed to our clinging, our greed, and ultimately, to our *ignorance of* the fundamental laws of life, namely lack of a permanent ego, and the impermanence of things.

But as the Buddha knew all things are dependent on causes, and that no thing appears in this world without sufficient reason, he made it perfectly clear in his *pratitya-samutpada* (the twelve-link formula of dependent and simultaneous origination) that the ultimate cause of all our suffering is ignorance *(avidya).* The subsequent clinging to things creates greed and hatred. Though the Buddha showed the various links of this psychological and physiological concatenation, he never maintained a strict course of succession from the first to the last link. He showed that various combinations of cause and effect are possible and that all twelve links are not necessary, but any of these links may be combined with other links, thus short-circuiting the chain of origination. Actually, he conceived the relativity of time, and saw that what had been

distributed over twelve links could also be contracted into one timeless moment. This is why he spoke of simultaneously arising things *(sam-utpada)*. In reality, nothing in the world has only *one* cause, and when we speak of causality, we arbitrarily select one of the many causes, namely the one which is the most obvious or nearest in time. To interpret the *pratitya-samutpada* as "conditional-nexus," as has been suggested by most Western translators, seems to be a confirmation of occidental science and the linear logic of intellectual thinking. The Buddha's conception was more profound, based on a reality far beyond either two-dimensional logic, or one-sided perspective, both of which depend upon a point of view assumed by our illusory ego. The logic of the Buddha included causality within the wider realm of what we now call synchronicity, as expressed by the famous Buddhist philosopher Nagarjuna when he stated in one of his well known Karikas, which form the basis of his philosophy:

"Without origination, without destruction
Neither eternal nor cut off,
Neither identical nor different,
Without going or coming;
He who can teach the dependent and simultaneous origination,
The peaceful coming to rest of all arguments,
Before the Enlightened One, the best of all teachers, I bow down."[1]

The Buddha himself hinted at this deeper meaning when he admonished Ananda not to speak lightly of the *pratitya-samutpada* just because it appealed to him intellectually. The Buddha proclaimed it *"profound and only accessible to the wise."*

We have here another similarity with the *I Ching:* causality and synchronicity seem to be combined, and are not seen as exclusive opposites, but as two poles of reality which compensate or contain each other. The *pratitya-samutpada* was regarded as the quintessence of the Buddha's teaching, as we know from Asvajit who, when he was asked about the Buddha's message answered, "I am a newcomer and I know only little, but I understand that his main teaching could be summed up in one sentence: 'Whatever things have originated from causes, the cessation of those causes has been shown by the great recluse *(sramana)*.'"[2] This formula of Asvajit has become so famous that the following generations of all schools have adopted it as the most concise form in which the contents of Buddhism can be expressed.

The *I Ching* is actually concerned with nothing other than the recognition of causes and conditions which determine our destiny. He who knows the causes, or sees the germinations, controls what is otherwise felt as fate. Therefore it is said in the *Great Commentary* : "Only through the seeds can all things of this world be completed. Only on account of the divine can one move quickly, yet without haste and

reach the goal without hurrying." *(DC)* As long as things are not consolidated, but still in the making, as long as they are weak and pliable, we can control them. As long as wood is growing and alive, it can be bent, but once it is dead and stiff, it cannot be shaped (without cutting).

This also illustrates another point. Heaven and Earth compensate each other, forming an axis of two equally important poles in which neither dominates the other; in the same way man and woman compensate each other and are of equal strength and importance. The same is true of the positive and negative poles of a current, without which no force would be effective. Therefore it is said in the *Tao Teh Ching:*

Know the strength of man, but keep a woman's care! *(Ch. 28)*

Soft and weak overcome hard and strong. *(Ch. 36)*

The stiff and unbending is the disciple of death, the gentle and yielding the disciple of life. *(Ch. 76)*

Against all prevailing obstacles the Buddha was the first to admit women into a religious order, though the male-dominated world has tried to deny women an equal place. Even in China, Laotse had to swim against the current in upholding the teachings of the *I Ching*.

The highest goal of Taoism as well as Buddhism is a state of enlightenment, which the Buddha defines as the overcoming of greed, hatred, and ignorance. Ignorance is not stupidity, but the ignoring of facts which appear uncomfortable or against our desires. We want to hold on to life as it is now; we want to eternalize our present state of existence, our small ego, our limited individuality. Therefore we resist change, instead of understanding the necessity of growth, which is the very function of life. Physical death has been painted as a negation of life, instead of as a transition, and the necessary counterpole to our visible existence. "The people who have submitted their fate to the spirit (the *Tao*) within themselves, stand under spiritual law. They have become mature. . . . Whatever happens to them outwardly becomes a medium of advancement. —Those who imagine that life begins with birth and ends with death do not see the circle. How could they break out of it!"[3]

Most Western scholars have given Buddhism a pessimistic slant, in spite of the cheerful attitude of its adherents. They have overlooked the fact that one cannot talk of healing without drawing attention to the prevailing suffering. Medicine is mainly occupied with the prevention of suffering. Yet physicians are not necessarily pessimists. The view of the *I Ching* and of Buddhism is that the world is neither good nor bad, but that it is our attitude toward it which makes it either good or bad. By applying our moral principles to nature, we blind ourselves to things as they are *(yatha bhu-*

tam, as the Buddha called it). Instead, we should apply ethical standards only where they belong, namely to ourselves.

Thus Taoism and Buddhism pursue the same aims. They are the rare example of two cultural movements which do not destroy each other, but which become richer by cooperation, as demonstrated by Chan or Zen, the living Buddhism in China and Japan. The attitude of Taoist and Zen masters is well characterized by an old Chinese writer on art, who many centuries ago told us: "The artist with his sovereign power seizes on Nature and transforms it. He does this not because he believes he can improve it, nor because he wishes to imitate it, but because he wishes to become one with it. In this way he creates in the spirit of Nature something unseen before." (B. D. Conlan in his monograph on Roerich).

The spirit of Nature is what has been called 'divine' in the *I Ching*. But that does not presuppose a personal God who creates the world and the destiny of man. The divine is inherent in the universe, and as human beings are not different from it, the divine is inherent in them as well. While theistic religions are based on authority and dogma, non-theistic religions like Taoism and Buddhism are based on self-responsibility and universality. The highest good is found in the lowest places; therefore it is compared to water.

It gives life to the ten thousand things and does not strive. (Ch. 8)

Look, it cannot be seen—it is beyond form. Listen, it cannot be heard—it is beyond sound. Grasp, it cannot be held—it is intangible. (Ch. 14)

FOOTNOTES

CHAPTER I

1. Dwight Goddard, trans., *Laotzu's Tao & Wu Wei* (New York: Brentano's, 1919)
2. Thomas L. O'Brien, S.J., *Main Currents of Modern Thought* (New York: Sellon, 1964) 20:3

CHAPTER II

1. Lin Yutang, *The Importance of Living* (New York: Reynal & Hitchcock, 1937)
2. Donald Hatch Andrews, *Symphony of Life*
3. Alan Watts, *The Meaning of Happiness* (New York: Harper & Row, 1970), p. 161
4. Ira Progoff, *The Symbolic & the Real* (New York: Julian Press, 1963)

CHAPTER IV

1. Karlfried v. Durkheim, *Hara, the Vital Centre of Man* (London: George Allen & Unwin, 1962), p. 83

CHAPTER V

1. Marc Edmund Jones, "Pythagorean Astrology" *Maitreya 1* (Berkeley: Shambhala, 1970)
2. As evidenced in quotations from *Shuo Gua*, 'Judgments' seem to be the work of Kung Futze or his school.
3. Dr. G. Creel, *Confucious & the Chinese Way* (New York: Harper & Row, 1969), p. 146

CHAPTER VI

1. Ten highly respected commentaries

CHAPTER IX

1. Carl G. Jung, *The Undiscovered Self* (New York: The New American Library, 1958), p. 16
2. Dr. Martin Schönberger, *The Hidden Key to Life* (Munich: O. W. Barth Verlag, 1973)
3. Gia-Fu Feng, *Tai Chi and I Ching* (New York: Collier Books, 1970)

CHAPTER XVIII

1. Carl G. Jung, from *The Secret of the Golden Flower,* Richard Wilhelm, trans. (London: Routledge & Kegan Paul, 1969)
2. John Blofeld, *I Ching* (New York: E. P. Dutton & Co., 1968) p. 218
3. Carl G. Jung. This, and the following quotations from Jung were taken from notebooks made thirty to forty years ago when the author first read Jung in the German original. This particular quotation is quite likely from the German text of what was later translated and used as the foreword for: Wilhelm/Baynes trans., *I Ching or The Book of Changes* (Princeton: Bollingen, 1950)
4. Sigrid Strauss-Kloebe is a psychiatrist, and was until 1972 Professor at the Institute for Psychagogic at Heidelberg, Germany.
5. Richard Wilhelm, *Der Mensch und das Sein,* (p. 166ff.)

6, 7, 8, 9. Carl G. Jung

CHAPTER XIX

1. Laotse, *Tao Teh Ching* Gia Fu Feng, trans. (New York: Random House, 1972)
2. John Blofeld, *I Ching* op. cit.

AFTERWORD

1. In Sanskrit, from the *Madhyamaka-Śāstra:* Anirodham anutpadam, anucchedam aśaśvatam / Anekārtam anānārtham, anāgamam anirgamaṃ. Yaḥ pratītyasamutpādaṃ prapañcopasamaṃ śivaṃ. / Deśayāmāsa sambuddhas taṃ vande vadātaṃ varaṃ.
2. Asvajit (more commonly known by the Pāli name Assaji) was one of the Buddha's original five disciples. The full text of his famous statement is: Ye dhammā hetuppabhavā tesaṃ hetu tathāgato āha. Tesaṃ ca yo nirodho evaṃ vādi mahāsamaṇo. *(Dīgha Nikāya, Mahānidānasutta)*
3. Gustav Meyrink, *Das Grüne Gesicht* (Freiburg: Bauer, 1967), p. 127

THE CHAPTERS OF THE *BOOK OF TRANSFORMATIONS* IN THEIR TRADITIONAL ORDER (1-64)

AUTHOR'S NOTE: left columns represent Wilhelm's Chinese spelling and my translation of his German titles. Right columns represent Baynes' Chinese spelling and his German translations.

According to Richard Wilhelm

1. KIÄN: *The Creative*
2. KUN: *The Receptive*
3. JUN: *Initial Difficulty*
4. MONG: *Youthful Folly*
5. SÜ: *Waiting*
6. SUNG: *Conflict*
7. SHÏ: *The Army*
8. BI: *Holding Together*
9. SIAU CHU: *The Power of Taming the Small*
10. LÜ: *The Behavior*
11. TAI: *Peace*
12. PI: *Stagnation*
13. TUNG YEN: *Community with Men*
14. DA YU: *Possession in Great Measure*
15. KIÄN: *Modesty*
16. YÜ: *Enthusiasm*
17. SUI: *Followership*
18. GU: *Working on Rotten Things (Decay)*
19. LIN: *The Approach*
20. GUAN: *Contemplation*
21. SHÏ HO: *Biting Through*
22. BI: *Loveliness (Beauty)*
23. BO: *Disintegration*
24. FU: *Return*
25. WU WANG: *Innocence (The Unexpected)*
26. DA CHU: *The Power of Taming the Great*
27. I: *The Corners of the Mouth (Nutrition)*
28. DA GO: *Predominance of the Great*

According to Baynes' English Version

1. CH'IEN: *The Creative*
2. K'UN: *The Receptive*
3. CHUN: *Difficulty at the Beginning*
4. MÊNG: *Youthful Folly*
5. HSÜ: *Waiting (Nourishment)*
6. SUNG: *Conflict*
7. SHIH: *The Army*
8. PI: *Holding Together (Union)*
9. HSIAO CH'U: *The Taming Power of the Small*
10. LÜ: *Treading (Conduct)*
11. T'AI: *Peace*
12. P'I: *Standstill (Stagnation)*
13. T'UNG JÊN: *Fellowship with Men*
14. TA YU: *Possession in Great Measure*
15. CH'IEN: *Modesty*
16. YÜ: *Enthusiasm*
17. SUI: *Following*
18. KU: *Work That has been Spoiled (Decay)*
19. LIN: *Approach*
20. KUAN: *Contemplation (View)*
21. SHIH HO: *Biting Through*
22. PI: *Grace*
23. PO: *Splitting Apart*
24. FU: *Return (The Turning Point)*
25. WU WANG: *Innocence (The Unexpected)*
26. TA CH'U: *The Taming Power of the Great*
27. I: *The Corners of the Mouth (Nourishment)*
28. TA KUO: *Preponderance of the Great*

According to Richard Wilhelm

29. KAN: *The Abysmal (Water)*
30. LI: *The Clinging (Fire)*
31. HIÄN: *Influence (Wooing)*
32. HONG: *Permanence*
33. DUN: *Retreat*
34. DA JUANG: *The Power of the Great*
35. DSIN: *Progress*
36. MING I: *Darkening of the Light*
37. GIA YEN: *The Clan*
38. KUI: *Opposition*
39. GIÄN: *Hindrance*
40. HIÄ: *Liberation*
41. SUN: *Decrease (Lessening)*
42. I: *Increase*
43. GUAI: *Breaking Through (Determination)*
44. GOU: *Coming to Meet*
45. TSUI: *Collecting (Concentrating)*
46. SHONG: *Rising Up*
47. KUN: *Difficulty (Exhaustion)*
48. DSING: *The Well*
49. GO: *Revolution (Molting)*
50. DING: *The Crucible*
51. JEN: *The Arousing (Thunder)*
52. GEN: *Keeping Still (Mountain)*
53. DSIÄN: *Development (Gradual Progress)*
54. GUI ME: *The Marrying Maiden*
55. FONG: *Abundance*
56. LÜ: *The Pilgrim*
57. SUN: *The Penetrating (Wind)*
58. DUI: *The Joyous (Lake)*
59. HUAN: *Disintegration*
60. DSIÄ: *Restriction*
61. JUNG FU: *Inner Truth*
62. SIAU GO: *Predominance of the Small*
63. GI DSI: *After Completion*
64. WE DSI: *Before Completion*

According to Baynes' English Version

29. K'AN: *The Abysmal (Water)*
30. LI: *The Clinging (Fire)*
31. HSIEN: *Influence (Wooing)*
32. HÊNG: *Duration*
33. TUN: *Retreat*
34. TA CHUANG: *The Power of the Great*
35. CHIN: *Progress*
36. MING I: *Darkening of the Light*
37. CHIA JEN: *The Family (The Clan)*
38. K'UEI: *Opposition*
39. CHIEN: *Obstruction*
40. HSIEH: *Deliverance*
41. SUN: *Decrease*
42. I: *Increase*
43. KUAI: *Break-Through (Resoluteness)*
44. KOU: *Coming to Meet*
45. TS'UI: *Gathering Together (Massing)*
46. SHENG: *Pushing Upward*
47. K'UN: *Oppression (Exhaustion)*
48. CHING: *The Well*
49. KO: *Revolution (Molting)*
50. TING: *The Caldron*
51. CHÊN: *The Arousing (Shock, Thunder)*
52. KÊN: *Keeping Still, Mountain*
53. CHIEN: *Development (Gradual Progress)*
54. KUEI MEI: *The Marrying Maiden*
55. FÊNG: *Abundance (Fullness)*
56. LÜ: *The Wanderer*
57. SUN: *(The Penetrating, Wind)* The Gentle
58. TUI: *The Joyous, Lake*
59. HUAN: *Dispersion (Dissolution)*
60. CHIEH: *Limitation*
61. CHUNG FU: *Inner Truth*
62. HSIAO KUO: *Preponderance of the Small*
63. CHI CHI: *After Completion*
64. WEI CHI: *Before Completion*

THE CHAPTERS OF THE *BOOK OF TRANSFORMATIONS*
ALPHABETICAL ORDER OF CHAPTER TITLES

AUTHOR'S NOTE: left columns represent Wilhelm's Chinese spelling and my translation of his German titles. Right columns represent Baynes' Chinese spelling and his German translations.

According to Richard Wilhelm	*According to Baynes' English Version*
8. BI: *Holding Together*	8. PI: *Holding Together (Union)*
22. BI: *Loveliness (Beauty)*	22. PI: *Grace*
23. BO: *Disintegration*	23. PO: *Splitting Apart*
26. DA CHU: *The Power of Taming the Great*	26. TA CH'U: *The Taming Power of the Great*
28. DA GO: *Predominance of the Great*	28. TA KUO: *Preponderance of the Great*
34. DA JUANG: *The Power of the Great*	34. TA CHUANG: *The Power of the Great*
14. DA YU: *Possession in Great Measure*	14. TA YU: *Possession in Great Measure*
50. DING: *The Crucible*	50. TING: *The Caldron*
60. DSIÄ: *Restriction*	60. CHIEH: *Limitation*
53. DSIÄN: *Development (Great Progress)*	53. CHIEN: *Development (Gradual Progress)*
35. DSIN: *Progress*	35. CHIN: *Progress*
48. DSING: *The Well*	48. CHING: *The Well*
33. DUN: *Retreat*	33. TUN: *Retreat*
55. FONG: *Abundance*	55. FÊNG: *Abundance (Fullness)*
24. FU: *Return*	24. FU: *Return (The Turning Point)*
39. GIÄN: *Hindrance*	39. CHIEN: *Obstruction*
37. GIA YEN: *The Clan*	37. CHIA JÊN: *The Family (The Clan)*
63. GI DSI: *After Completion*	63. CHI CHI: *After Completion*
49. GO: *Revolution (Molting)*	49. KO: *Revolution (Molting)*
44. GOU: *Coming to Meet*	44. KOU: *Coming to Meet*
18. GU: *Working on Rotten Things (Decay)*	18. KU: *Work on What Has Been Spoiled (Decay)*
43. GUAI: *Breaking Through (Determination)*	43. KUAI: *Break-Through (Resoluteness)*
20. GUAN: *Contemplation*	20. KUAN: *Contemplation (View)*
54. GUI ME: *The Marrying Maiden*	54. KUEI MEI: *The Marrying Maiden*
40. HIÄ: *Liberation*	40. HSIEH: *Deliverance*
31. HIÄN: *Influence (Wooing)*	31. HSIEN: *Influence (Wooing)*
32. HONG: *Permanence*	32. HÊNG: *Duration*
59. HUAN: *Disintegration*	59. HUAN: *Dispersion (Dissolution)*

According to Richard Wilhelm	*According to Baynes' English Version*
27. I: *The Corners of the Mouth (Nutrition)*	27. I: *The Corners of the Mouth (Nourishment)*
42. I: *Increase*	42. I: *Increase*
3. JUN: *Initial Difficulty*	3. CHUN: *Difficulty at the Beginning*
61. JUNG FU: *Inner Truth*	61. CHUNG FU: *Inner Truth*
15. KIÄN: *Modesty*	15. CH'IEN: *Modesty*
38. KUI: *Opposition*	38. K'UEI: *Opposition*
47. KUN: *Difficulty (Exhaustion)*	47. K'UN: *Oppression (Exhaustion)*
19. LIN: *The Approach*	19. LIN: *Approach*
56. LÜ: *The Pilgrim*	56. LÜ: *The Wanderer*
10. LÜ: *The Behavior*	10. LÜ: *Treading (Conduct)*
36. MING I: *Darkening of the Light*	36. MING I: *Darkening of the Light*
4. MONG: *Youthful Folly*	4. MÊNG: *Youthful Folly*
12. PI: *Stagnation*	12. P'I: *Standstill (Stagnation)*
7. SHÏ: *The Army*	7. SHIH: *The Army*
21. SHÏ HO: *Biting Through*	21. SHIH HO: *Biting Through*
46. SHONG: *Rising Up*	46. SHÊNG: *Pushing Upward*
9. SIAU CHU: *The Power of Taming the Small*	9. HSIAO CHU: *The Taming Power of the Small*
62. SIAU GO: *Predominance of the Small*	62. HSIAO KUO: *Preponderance of the Small*
5. SÜ: *Waiting*	5. HSÜ: *Waiting (Nourishment)*
17. SUI: *Followership*	17. SUI: *Following*
41. SUN: *Decrease (Lessening)*	41. SUN: *Decrease*
6. SUNG: *Conflict*	6. SUNG: *Conflict*
11. TAI: *Peace*	11. T'AI: *Peace*
45. TSUI: *Collecting (Concentrating)*	45. TS'UI: *Gathering Together (Massing)*
13. TUNG YEN: *Community with Men*	13. T'UNG JEN: *Fellowship with Men*
64. WE DSI: *Before Completion*	64. WEI CHI: *Before Completion*
25. WU WANG: *Innocence (The Unexpected)*	25. WU WANG: *Innocence (The Unexpected)*
16. YÜ: *Enthusiasm*	16. YÜ: *Enthusiasm*

TABLE OF CHAPTER NUMBERS

According to the Chapters of Wilhelm's Translation of the *Book of Transformations* (Based on the Abstract System)

UPPER TRIGRAM ⇨ / BASIC TRIGRAM ⇩	KIÄN (Ch'ien)	KUN (K'un)	JEN (Chên)	SUN (Sun)	LI (Li)	KAN (K'an)	DUI (Tui)	GEN (Kên)
KIÄN (Ch'ien)	1	11	34	9	14	5	43	26
KUN (K'un)	12	2	16	20	35	8	45	23
JEN (Chên)	25	24	51	42	21	3	17	27
SUN (Sun)	44	46	32	57	50	48	28	18
LI (Li)	13	36	55	37	30	63	49	22
KAN (K'an)	6	7	40	59	64	29	47	4
DUI (Tui)	10	19	54	61	38	60	58	41
GEN (Kên)	33	15	62	53	56	39	31	52

Since the primordial or abstract order of Fu Hi forms the basis of the inner structure of the *Book of Transformations,* we follow here the pairs of polar opposites and not the peripheral succession of the temporal order. For those who want to identify the hexagrams in Richard Wilhelm's translation, we have given the chapter numbers.

The pronunciation of the trigrams is shown first in Richard Wilhelm's original version, then in brackets in C. F. Baynes' English translation.

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